How the Theater Tax Impresses New York's East Side

DRAMATIC MIRROR

NOVEMBER 3, 1917

PRICE TEN CENTS

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WILLIAM S. HART
Star in Artcraft Pictures

Read "Without Fear or Favor," by an Old Exhibitor

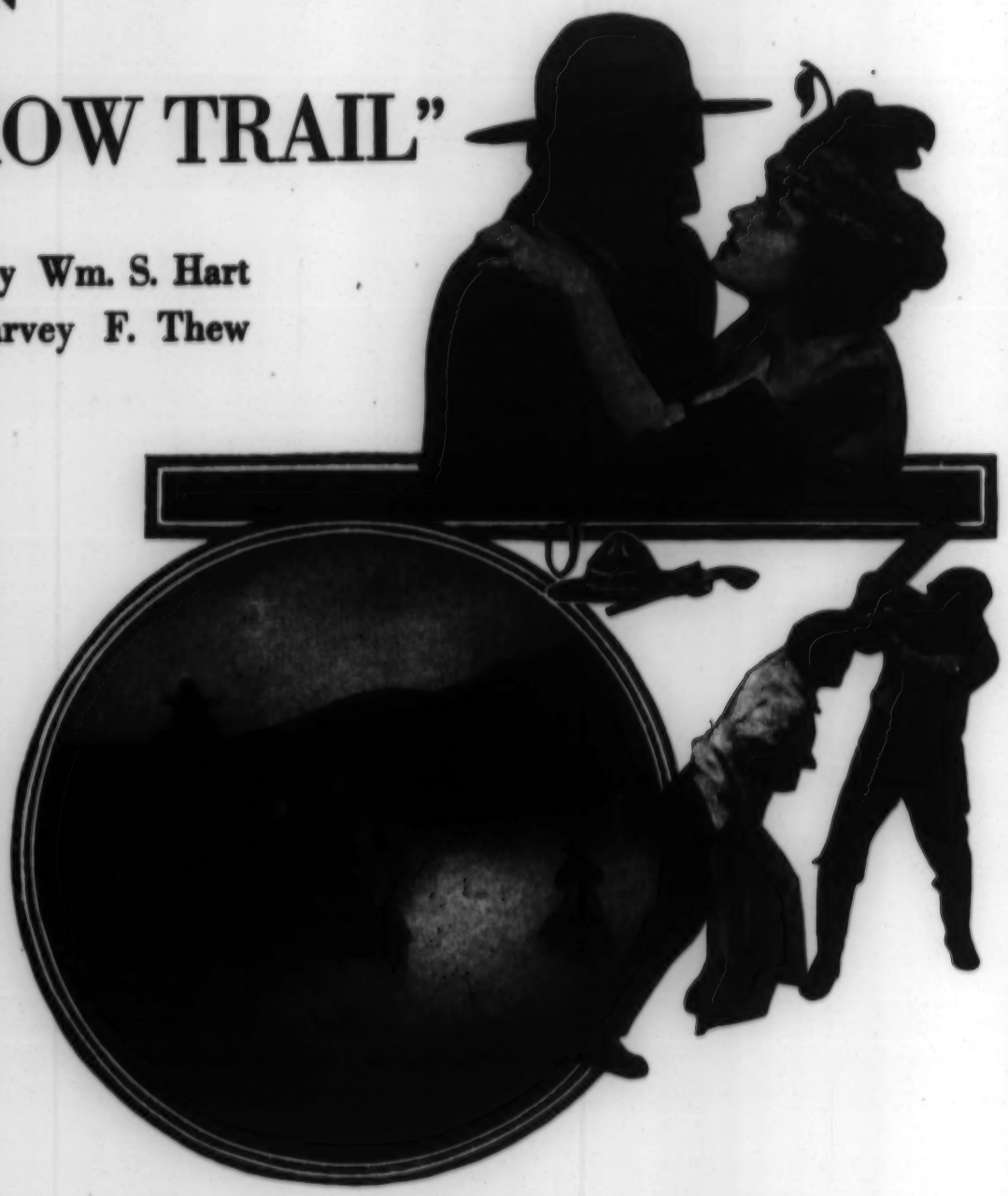
THOMAS H. INCE PRESENTS

WILLIAM S. HART

IN

"THE NARROW TRAIL"

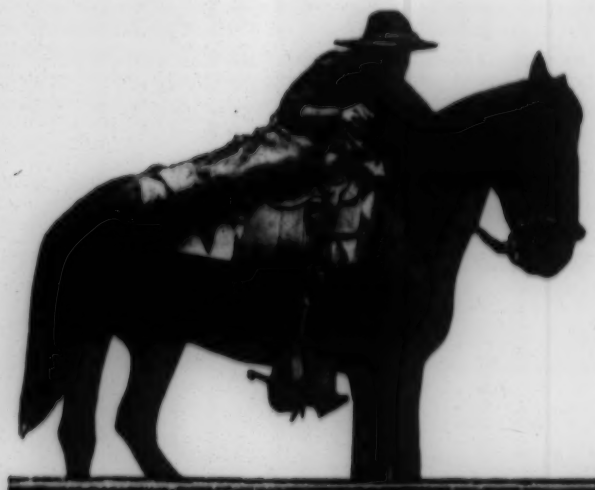
From the Story by Wm. S. Hart
Picturized by Harvey F. Thew



WILLIAM S. HART more acceptably fills the niche left vacant by "Buffalo Bill" Cody than any living American. And like "Buffalo Bill" he always gets a rousing welcome everywhere, because he depicts the real "Old Frontier" that is so fast fading into history.

In "The Narrow Trail" Mr. Hart portrays a Western "bad man" of the old school who is the despair of sheriffs all over the West—until he meets the "Great Sheriff," a demure little school-teacher from the East.

"An Artcraft Picture"



IT'S *new* the way Mr. Hart does this great virile love story.

THOMAS H. INCE
PRODUCTION

assures exhibitors of a photoplay worth while in *every* respect—a *real* star, a vital story, Thomas H. Ince supervision—with all that that implies—and perfect photography—a *profit winning combination.*

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, NOVEMBER 3, 1917 — No. 2028

THEATERS A BIG AID IN BOND CAMPAIGN

Washington Makes Official Recognition of Stage Support—$10,000,000 Subscribed

The theaters of New York proved most valuable assistants to the Government in the sale of the second issue of Liberty Bonds. It is estimated that the sum raised for the bonds by the various managers, actors and others who joined in the theater campaign will amount to $20,000,000. The theatrical drive for the first issue of Liberty Loan bonds did not exceed $2,500,000. Such a big gain in the amount subscribed is due to the systematic and hearty co-operation of the managers with the bond salesmen sent around by the Liberty Loan Commission.

John L. Golden, chairman of the Theater War League Committee, is very enthusiastic about the support which the theaters and the people of the theaters contributed to the loan drive. "The theatrical people did more for the bond issue's success than any other class of people in the country," said Mr. Golden.

Official assurance has come to Chairman Golden from Washington that a word of congratulation from President Wilson will be handed to the leaders in the Liberty Loan drive.

During the two weeks' campaign the seventy playhouses which participated in the Liberty Loan program have given nearly 1,000 performances. On incomplete returns it is estimated that $3,000 represents the average minimum sum subscribed. The average gross from the theaters amounted to about $50,000 a performance. At one performance of the Lyceum, Julius Tannen's speech drew $250,000 from his audience, and at the evening performance of the first day's drive, the Hippodrome, with Lillian Russell as the bond orator, subscribed $105,000. Other prominent players also proved effective as speechmakers on behalf of the loan.

Actors and actresses, however, did not confine their patriotic activities to the theaters. Many of them went outside to help in the bond campaign, speaking in department stores, at street corners and in hotels, and their work is highly regarded by the Goyernment.

MISS GEORGE'S NEXT PLAY

Bernstein's "L'Elevation" to Be Produced at the Playhouse

Grace George's next production at the Playhouse, it is announced, will be Henri Bernstein's war play, "L'Elevation," which has been playing with marked success at the Comedie Francaise, Paris. In the cast, in addition to Miss George, will be Holbrook Blinn and Lionel Atwill.

ONE DAY LATE

Owing to Election Day, Nov. 6, The Mirror of Nov. 10 will be on the newsstands Thursday, instead of Wednesday, as is customary.

COLLECTOR EXPLAINS THE FIVE-CENT ADMISSION TAX

Eisner Corrects Errors of Trade Weekly Respecting "Rulings" on Revenue Bill—No Form of Report Approved as Yet

Contrary to the recent authoritative statement of a leading trade weekly, which is published "of, for and by the motion picture exhibitor," the Internal Revenue Office has not ruled that all five-cent admissions, as they apply to motion picture houses, are exempt from the tax irrespective of the fact that there may be sections of the theater where the admission is more than five cents.

Mark Eisner, Collector of Internal Revenue for the Third District, informed a MIRROR representative that the trade weekly, published "of, for and by the motion picture exhibitor," had been wholly erroneous in its statement respecting the taxation of five-cent admissions, and desired that a correct impression be made at once in order that exhibitors throughout the country may be able to live up to the full letter of the law.

Mr. Eisner said that too much emphasis cannot be placed upon the fact that five-cent admissions are liable to taxation in those cases where it does not represent the maximum price charged.

"Because of the statements published in the trade weekly, which were represented as the rulings of the Internal Revenue Office, there is undoubtedly a general impression among some exhibitors that they do not need to worry over tax problems as they concern five-cent admissions," said Mr. Eisner. "I desire to correct this impression. We shall most certainly tax five-cent admissions in those cases where five cents does not represent the maximum charge.

"The trade weekly also erred in the matter of airdome admissions when it stated that where motion pictures are shown in the open air, i. e., airdomes, all admissions up to ten cents are exempt from taxation."

The collector also said that the form of "Revenue Tax Report on Admissions," which the trade weekly, published "of, for and by the motion picture exhibitor," had taken great pains to display in the same issue with its general misinterpretation of five-cent admission taxes had not been approved by the U. S. Internal Revenue Office as was stated.

"There has been no form or report or return approved as yet by the Commissioner of Internal Revenue."

AUTHORITATIVE MISINFORMATION

A trade publication, published "of, for and by the motion picture exhibitor," offered the following misinformation in the issue of Oct. 20:

The Internal Revenue Office rules that all 5-cent admissions are exempt from the tax irrespective of the fact that there may be sections of the theatre where the admission is more than 5 cents. Where so-called airdome is conducted, i. e., where the motion pictures are shown in the open air, all admissions up to 10 cents are exempt from taxation.

Following is a formal statement (authoritative information) issued to THE DRAMATIC MIRROR by Mark Eisner, Collector of Internal Revenue, Third District:

My attention has been called to the fact that certain statements have been made to the effect that there will be no tax on 5-cent admissions to theaters, even though a higher rate is charged for admission to other parts of such theaters.

This is not the case. Section 700 of the War Tax provides that admission tax "shall not be imposed in the case of a place, the maximum charge for admission to which is 5 cents." This means that where a house charges 10 cents, for example, for an orchestra seat, and 5 cents for a gallery seat, the 5-cent gallery seat will be taxable at the rate of 1 cent. It is only where the maximum charge for admission to any part of the house is 5 cents that no tax is imposed.

My attention has also been called to statements published to the effect that admissions up to 10 cents are exempt from taxation in airdomes.

This is likewise not the fact. The law provides that there will be no tax for a show or other form of amusement, the maximum charge for admission to which is 10 cents, *within outdoor general amusement parks.* Therefore, airdomes where the maximum charge for admission is more than 5 cents will be taxable on admissions, unless they are situated within outdoor general amusement parks.

There has been no form of report or return approved as yet by the Commissioner of Internal Revenue. As soon as the monthly form has been approved by him and copies are available, they will be distributed.

In the meantime, all proprietors of motion picture house which charge admissions of over 5 cents should be prepared to collect the tax, beginning November 1, on all admissions.

NO OPEN-TOP CARS FOR THEATER USE

Shipment of Materials for Playhouses Not Regarded as Essential to War Purposes

The Government in its conduct of the war has taken another step which affects theatrical enterprises to a certain extent. An order has been issued by Robert S. Lovett, administrative officer under the Priority Shipment act, restricting open top cars for the transportation of necessary commedities. Among the non-essentials which are specified as forbidden the use of open top freight cars are materials and supplies which are utilized in the repair of theaters or other buildings or structures to be used for amusement purposes.

While the order is not in the nature of an effectual bar to the movement by rail of such articles, since they can still be transported in closed freight cars and flat cars, regarded as an important indication of the lessening of consideration by the Government for those enterprises which are not necessary to the maximum effectiveness of the country at war.

The order, in part, is as follows:

"The undersigned, in the name of the President, orders and directs that on and after the first day of November, 1917, and until further order of the undersigned, all common carriers by railroad in the United States in the distribution of open top cars, other than flat cars, and in the transportation of freight in such cars, shall deny the use of open top freight cars other than flat cars to shipments of the following commodities and articles, except in shipments for the United States Government, viz.:

"1. Materials and supplies, other than coal, for the construction, maintenance, or repair of public or private highways, roadways, streets, or sidewalks.

"2. Materials and supplies, other than coal, for the construction, maintenance, or repair of theaters or other buildings or structures to be used for amusement purposes.

"3. Materials and supplies, other than coal, for the manufacture of pleasure vehicles, or furniture or musical instruments.

"4. Passenger vehicles, furniture, and musical instruments, which articles the undersigned finds are not essential to the national defense security."

ROBERT S. LOVETT.

The order is designed to compel the railroads to give preference to shipments of coal, coke, ore, limestone, sugar beets, sugar cane, sorghum cane and raw materials for use in the metal, sugar and fertilizer industries.

TINNEY TO BUILD THEATER

Frank Tinney, the comedian, has purchased a plot of ground at Freeport, L. I., on which he will build a modern theater. This plot is 127 by 375 feet and is immediately opposite the Elks' Club.

INSTRUCTIONS ISSUED TO GUIDE MANAGERS IN COLLECTING WAR TAXES

Each Admission Assessed on Amount Paid—Two Methods Suggested for Handling Children's Tax—Measure as It Applies to Rentals, Benefits and Refunds—Visitors Back Stage Exempted—Lobby Signs Should Be Displayed

Following a conference with officials of the Treasury Department in Washington, Ligon Johnson, attorney for the United Managers' Protective Association, has drawn up a bulletin of instructions for the guidance of the managers in the methods of collecting the taxes upon amusement admissions and the proper amount of tax to be collected and accounted for, according to the requirements of the War Revenue Bill, which is now in effect.

A bulletin will be issued to each member of the association, in which will be enclosed a form of box-office statement which covers all the details of present box-office statements. The bulletin states that the form must not be changed in any detail applicable to the theater or to the tax. All information under each heading of the statement must be kept, and a box-office statement must be signed by both the theater and company manager for *every* performance given in the theater, in regular attractions and by the house managers and treasurers of stock, vaudeville and other houses not playing traveling attractions.

Each Admission Assessed

Box-office statements must be retained in the theater, subject to inspection of the Revenue officials not less than one year. Definite ruling as to the time the statements must be retained has not yet been made, but it will not be less than one year.

Following instructions in regard to making out and keeping the statements, the bulletin emphasizes the fact that the number of admissions under each class of tickets must be kept, as the tax is on each individual admission and not on the total price paid. The tax is on the number of tickets sold and not the number taken at the door.

Children's Tax and Tickets

In reference to children's tax and tickets, the bulletin, in part, reads as follows:

The tax on the admission paid by or for children is one cent, regardless of the amount of admission paid. Where the maximum price of admission to a place of amusement is but five cents, there is no tax either as to children or adults. Where more than five cents is charged anywhere in the house, there is a one-cent tax on both children and adults for five cents admissions.

The tax on children's tickets is the most troublesome item to handle. Two methods have been suggested:

(a) By having a rubber stamp in the box-office, stamping prominently the word "child" on the face of the ticket when a child's ticket is purchased and a one-cent tax paid. No adult or child over twelve would be admitted by a doorkeeper on this ticket. If an older person desires to use the ticket, an exchange would be made at the box-office and the full ten per cent tax collected.

(b) By charging the full tax on all admissions sold, having the doorkeeper in each case a ticket is presented by a child under twelve issue a refund check for the difference between the one-cent tax on the child and the original tax collected. You may use whichever method you deem best for your own needs.

Where strip tickets are used, it is wiser, in admissions over ten cents, to have double rolls, white for adults and red or other color for children. On the white full tax would be charged, on the colored one cent, regardless of the value of the ticket.

White, N. Y.

NORVAL KEEDWELL,

Juvenile with William Gillette in "A Successful Calamity," Under Arthur Hopkins and Signed with Chamberlain Brown Exclusively.

Admission Buyer to Pay Tax

The tax on admissions to places of amusement, including legitimate, motion picture, and all other theaters, provides that a tax of one cent for each ten cents or fraction thereof shall be paid by the person paying for such admission. This applies to all paid admissions except to those places of amusement which have a maximum admission charge of five cents and to admissions for children under twelve years of age.

As Tax Applies to Season Tickets

The bulletin makes clear that where any person has permanent use of a box or seats, or lease of same, he must pay a tax each time such box or seats are used or exclusively reserved and held for a performance, equal to what he would have paid had he purchased same at regular box-office prices for the performance.

Where, however, a person only has the exclusive right to such box or seats if called for before a performance, and if not so called for, the theater has the right to dispose of same, then the tax would only have to be paid each time such box or seats are actually used.

Tax on Actual Amount Paid

The tax is on the actual amount paid at the box-office and not the price printed on the ticket or what the ticket may afterward be sold for. The Departments have ruled the tax is on the actual admission paid, regardless of whether it is the regular box-office price or under or over the regular box-office price.

Where tickets are sold to speculators at an advance over the box-office price, the tax is on price received from the speculator and not the box-office price.

Rentals and Leases

Where a theater is rented for a flat sum of one night or longer to some individual, lodge or organization which gives a performance there, no tax is collected on the rent paid. The person, lodge or organization giving the performance must collect the tax from the persons attending the performance and pay it to the government.

The Department advises that this ruling cannot be used to permit fly-by-night repertoire companies to ostensibly take over theaters and escape the payment of tax. The theater will be held responsible for the collection and payment of the tax under such a contingency. The ruling applies solely to bonafide rentals of the character indicated. IT DOES NOT APPLY TO THE SELL-OUT of a performance to some local individual or organization.

Individual Benefits Taxed

The admission taxes do not apply to admissions where all the proceeds inure exclusively to the benefit of RELIGIOUS, EDUCATIONAL or CHARITABLE INSTITUTIONS, SOCIETIES or ORGANIZATIONS. They do apply to benefits for INDIVIDUALS, and all benefits except those falling in the foregoing classification. It is the character of the organization for which the benefit is given and not the purpose of the particular benefit which affords the exemption.

Refunds

Where a performance is not given and a refund is made, the full amount collected, that is both admission and tax, is refunded.

Where a patron who has purchased a ticket to a performance finds he cannot attend, and prior to the performance asks that the ticket be redeemed, if any refund is made, both the admission and tax should be refunded, as the ticket would again be placed on sale.

Where a patron fails to attend a performance for which tickets have been held, no refund of the tax can be made.

Pass Holders Liable

Persons using passes must pay the same tax that they would have paid if the admissions had been paid for at the regular box-office price. In other words, the person occupying a fifty-cent seat on a pass would pay a tax of five cents; on a dollar seat, ten cents; on a two-dollar seat the tax would be twenty cents. The pass tax applies to ALL FREE ADMISSIONS to the theater EXCEPT bonafide employees, municipal officers on OFFICIAL BUSINESS (such as fireman and policemen), and children under twelve years of age.

All persons attending a performance other than those specified in the preceding sentence must pay the tax. Newspaper critics and reporters going into the audience must pay.

Visitors Back Stage Exempted

Where a manager maintains an office so located that any person visiting him on business must pass through some portion of the theater in order to reach the managers' office, no tax is collected, unless such visitors stop to see the show or actually become part of the audience. Likewise, a reporter interviewing an actor or actress back of stage is not liable to the tax. If the reporter should come from the stage into the audience he would be, the ruling being that any person occupying space in that portion of the theater set aside for the audience (not merely walking through to get to the manager's office) is liable to the tax.

Lobby Signs Should Advise Public

If a theater should desire to reduce its admission, or the admission on any class

(*Continued on page 5*)

Barony.

REGINA WALLACE

Miss Wallace has just closed a very successful engagement as Gwen in "The Sky Pilot." Last season Miss Wallace was seen in George Broadhurst's "Rich Man, Poor Man" at the 48th Street Theater. She is under the exclusive management of Chamberlain Brown.

ATLANTIC CITY MEN UNITE

Form Amusement Association to Aid Government in Its War Aims

ATLANTIC CITY (*Special*).—Organizing to promote their common interests in order that the resort's amusements may be maintained on the highest ethical level, substantial business men of the city, representing every branch of amusement here, have formed the Atlantic City Amusement Association. Formal organization was effected at a meeting held on the Steel Pier.

Fred E. Moore, manager of the Apollo Theater, is the first president of the new body, which elected other officers as follows: First vice-president, Herbert J. Elliott, Bijou Theater; second vice-president, Joseph Snellenberg, Virginia Theater; treasurer, Jacob Bothwell, Steel Pier; secretary, William Fennan, Steeplechase Pier.

An effort was made some time ago to get the amusement men together in order that they might present a united front in dealing with governmental measures and in boosting various campaigns to assist the government in its war aims and promote the general interests of Atlantic City in a concerted program.

Not the least of the results of the organization will be the establishment of a censorship on amusements. The association will also combine the amusement men in providing divertisements for conventions and other large visiting delegations.

Headquarters of the association have been secured at the offices of the Boardwalk News Bureau, under the Bothwell Hotel.

LEHAR OPERA FOR BOSTON

"The Star Gazer," a musical play by Franz Lehar, Cosmo Hamilton, and Matthew C. Woodward, will begin an engagement at the Majestic Theater, Boston, on Nov. 5, under the management of the Shuberts. John Charles Thomas and Beth Lydy head the cast.

PENNY SHORTAGE VEXES MANAGERS

Dearth of Smaller Coins Also Reported in Chicago—Picture Houses Affected

To add to their problems of finding the best method for collecting the war taxes upon amusement admissions theatrical managers and motion picture exhibitors are confronted with a shortage in pennies which threatens to hamper them considerably in making small change at the box-offices. The sale of 10, 15, 25 and 75-cent tickets will especially call for the use of small change, inasmuch as the tax on these tickets will respectively amount to one, two, three and eight cents. The picture houses and the lower-class vaudeville theaters will be most affected by any shortage that exists in pennies, as their admissions range from 10 to 25 cents.

At a meeting of New York motion picture exhibitors last week Lee Ochs, president of the Motion Picture Exhibitors' League of America, declares that he had made a personal survey of the financial situation in this city and found a serious shortage in the supply of pennies. He also read a letter from a prominent Chicago exhibitor in which it was said that a similar dearth of pennies existed in Chicago. The Western exhibitor wrote that the Sub-Treasury would supply him with only a small amount and that the banks were holding back the supplies which they possessed.

Owing to the requirements of the Revenue Bill box-office treasurers will be compelled for the first time in the history of the theater to make small change in the sales of their tickets. Heretofore, the lowest denomination to be found in the cash drawers of the box-offices has been the five-cent piece. But now a large supply of pennies must be laid in to make the correct change in the sale of certain classes of tickets.

"THE THREE BEARS" PRODUCED

"The Three Bears," by Edward Childs Carpenter, was produced in Detroit this week by the Charles Frohman Company. The play was staged under the direction of Iden Payne. Ann Murdock appeared in the leading role.

White, N. Y.

ADA MEADE

Scoring a Big Personal Hit with Julia Sanderson and Joseph Cawthorne in "Rambler Rose," and Under the Exclusive Management of Chamberlain Brown.

HEARD ON THE RIALTO

Maxine Elliott made her first appearance on the New York stage in five years in the Rosemary Red Cross pageant at the Metropolitan Opera House, Thursday and Friday evenings, impersonating Truth in Thomas Wood Stevens's masque, "The Drawing of the Sword."

Perhaps, before the season is over Miss Elliott will appear at the Maxine Elliott Theater in a new play, and, too, we may have the threefold spectacle of Henry Miller, Julian Eltinge, and George M. Cohan playing at the theaters which bear their names, though it seems scarcely likely. However, we have been assured that Jack Norworth will positively appear at the new Norworth Theater.

New York had the unusual spectacle within a week of two elaborate productions opening at eight o'clock—the hour at which they were announced to begin. The managements of "Doing Our Bit" and "Chu Chin Chow" warned the first-nighters in newspaper advertisements that their performances would begin promptly at eight, and to the credit of both it may be said that they lived up to their warning. At the premiere of "Chu Chin Chow" only one late arrival was seated during the first scene and he was a dramatic critic.

With the presentation of "Chu Chin Chow" at the Manhattan, London theatrical judgment has been vindicated. The Oriental spectacle has played for over a year at His Majesty's Theater and gives promise, according to Broadway wiseacres, who are not too friendly with the press agent, of duplicating that record here. Prior to this production, "A Little Bit of Fluff" was the last attraction with a long London run to its credit to have been presented here and its engagement in New York lasted but one week.

Theatrical chroniclers can now claim, whenever they are ready, that the sun never sets on the American play. Since the war began it has penetrated all parts of the world with increasing popularity. Practically all the theatrical attractions in Australia and New Zealand are of American origin. American works are on view in Paris and London, and those globe-trotting actors, T. Daniel Frawley and Harry Corson Clarke have taken plays by American authors to all points of the Orient in the past year.

Leo Ditrichstein has temporarily discarded Calderon de la Barca's drama, "The Judge of Zalamea," following the failure of the play to score any decided popularity in Chicago, and is rehearsing "The King," a satirical comedy of a Balkan potentate, by De Flers and De Caillavet, with which he will begin his New York engagement on Nov. 19. Ditrichstein, it is said, will produce Calderon's work here, as he regards it as a great drama and one which will find a more appreciative audience than received it in Chicago.

A feature of present theatrical activity is the return to the New York stage of four stars, following absences that range from one to three years. Billie Burke and Grace George made their appearance a short time ago, Tyrone Power has returned from a long motion picture engagement to play in "Chu Chin Chow," and Marie Doro, who has also been appearing in the films, will be presented in a new play next Monday.

Herbert Brenon has contributed effectively to Henry Miller's production of "Anthony in Wonderland." He wrote and produced the motion picture which forms a part of the play, and his effort, a burlesque upon the "wild and woolly" specimens of film drama, is vastly amusing. The scene is laid in a California mining camp and shows as its leading figure, All Aloney, a primitive charmer with Pickford curls, who is beloved by the picturesque and desperate sheriff, "barkeep," gambler and outlaw. The inevitable shooting affray is held in which the "barkeep," the favored among the suitors, stands successfully at bay until a rescue is effected.

RED CROSS PAGEANT GIVEN

Before an audience which filled the house, the National Red Cross Pageant which was recently given at Huntington, L. I., was repeated at the Metropolitan Opera House, on Thursday night, Oct. 25. About five hundred players, many of whom are among the best-known actors and actresses on the American stage, participated in the performance.

The first part of the program was devoted to a series of historical episodes depicting those scenes in the histories of the allied nations, in which liberty and enlightenment had advanced the ideal of universal peace and brotherhood of man. The English episode represented the signing of the Magna Charta. The French episode, with Joan of Arc as the leading figure, proved the most spectacular of the series.

A dramatic masque, entitled "The Drawing of the Sword," by Thomas Wood Stevens, formed the second part of the program. The masque was a broad dramatization of the aims and ideals of the allied nations.

NEW PLAYS OUT-OF-TOWN

Two new plays which are scheduled for New York presentation shortly have been given preliminary performances out of town. "We Should Worry," a musical version of Hoyt "A Texas Steer," was produced in Atlantic City on Oct. 25, under the management of Elisabeth Marbury and Frederic McKay. George V. Hobart's farce, "What's Your Husband Doing?" was presented in Hartford last Monday night by the Hobart-Jordan Company.

The Shuberts, in conjunction with John Craig, presented Walker Whiteside in "Mr. Jubilee Drax," in Stamford, Conn., last Monday night. After playing out of town for a couple of weeks "Mr. Jubilee Drax" will be brought into New York.

TO PRODUCE "PAPA"

Zoe Akins's farce, "Papa," will be produced here next month by Comstock, Elliott & Gest. The play, which was written several years ago, is published in book form.

Hartsook.

STANLEY C. RIDGES,

Playing Juvenile Lead with Dorothy Donnelly and Exclusively Managed by Chamberlain Brown.

FRENCH ACTORS OUT OF WAR

The directors of the Theater du Vieux Colombier have received word that all of the actors engaged by Jacques Copeau abroad have been released from the trenches, and that Mr. Copeau and a company of thirty are now on their way here. The release of the men from service is said to be unprecedented.

NEW PLAY BY H. J. SMITH

Cohan & Harris are soon to produce a new comedy, as yet unnamed, by Harry James Smith, author of "A Tailor-Made Man," with Mary Ryan and Curtis Cooksey in the leading parts.

FISKE-COREY PRODUCTION

"Service," by Henri Lavedan, and "A Night At An Inn," Dunsany's one-act play, will soon be produced out of town as a double bill. Harrison Grey Fiske and Madison Corey are making the production.

HOW MANAGERS WILL COLLECT WAR TAXES

(*Continued from page 4*)

of seats, so that the admission originally paid would also cover the tax, the theater must inform the public by adequate lobby signs, such as "The admission on our $2 seats (or whatever it is) has been reduced so that the $2 charge includes the ten per cent war tax."

Some theaters have found it impractical to handle pennies, and have advanced their twenty-five-cent admissions to thirty cents and their seventy-five-cent seats to eighty cents, these prices to include the war tax. Where this is done, adequate lobby signs must announce "The amount charged for a thirty-cent (or whatever it may be) ticket includes the ten per cent war tax on the admission paid."

By appropriate lobby card and notices in theater programs (which notices should be carried for several weeks and until the public fully understands the tax), the public should be informed that the tax is a tax on the purchaser of the ticket, that the money collected GOES TO THE UNITED STATES FOR WAR PURPOSES.

Returns of the Tax

The Internal Revenue Department will shortly distribute forms for monthly returns of the tax. The forms are simple and easily made out. The returns for November must be made in December; returns for December in January, and so on.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

NEW MARKET FOR BEST PICTURES

WITH all the variations of opinion concerning the best method of meeting the tax on motion picture theaters, it is generally agreed that the exhibiting branch of the industry is bound to undergo a considerable readjustment.

For the past two years the tendency has been away from small houses and towards theaters of large seating capacity in which the management could afford to support an orchestra and show photoplays to the best advantage.

That this trend toward one large house in place of half a dozen small ones, will be given added impetus when the admission tax is in operation, is a prevalent belief. Not a few motion picture men of experience and judgment have prophesied little short of disaster for the exhibitor who does business on a moderate scale and at a corresponding profit. High rentals, a small seating capacity and an admission tax, certainly comprise a menacing trio of conditions with which to face the new season; but it is premature to talk of an epidemic of failure before house managers have tested the situation with an honest effort to make the best of it.

* * * * *

Most assuredly the doors to valuable property will not be closed through fear of failure. It will take a few weeks, or months, of debit accounts to convince a theater owner that it is best to devote his building to some other use. And meanwhile the response of the public to increased admission prices is an unknown quantity about which the wisest of showmen can merely conjecture, with no sound precedent from which to draw conclusions.

The small exhibitor is about equally at the mercy of the public and the producer who may, or may not, make film rentals prohibitive.

It is quite unmistakable, however, that the strongest influences are working toward the showing of photoplays in large theaters and for two or three-day runs. And it may be noted, in passing, that a producing company, whose specialty is pictures for small houses, has just announced a considerable curtailment of its program—sufficient indication that a concern in a position to know the status of the market for cheap films foresees a change.

* * * * *

As indicated in an earlier paragraph, it would be foolish to fear an immediate or widespread closing of houses that for long have been the main factor in exhibition; but equally, it would be unwise to ignore the probable change in policy of many theaters heretofore devoted exclusively, or in part, to the legitimate stage.

If, as seems likely, conditions will gradually bring about the survival of the fittest, which in most instances will be the largest theater in a town, producers of pictures will meet a new type of exhibitor, trained in the methods of the stage rather than photoplay production. He will know nothing of exhibitors' organizations and their policies will not interest him. His aim will be to secure the best pictures obtainable in order to hold the clientele of his house, and he will be in a position to pay a good price.

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Here, surely, is a market to be cultivated and one that is not reached through strictly motion picture trade channels. Whether or not the day of the small exhibitor is passing, the time for bringing the best in photoplays to the attention of the managers not now classed as exhibitors, has arrived.

CONGRATULATIONS ON AN HONORABLE RECORD

IT would be difficult to estimate the contribution of the men and women of the stage and studio in securing subscriptions to the second Liberty Loan bonds.

Especially during the past week, when the public was approached through every possible appeal to reason and emotion, our leading players gave time, energy and the value of their personalities to the cause.

Many traveled long distances to conduct campaigns on behalf of the Liberty Loan and millions of dollars invested in bonds are a direct result of their efforts.

Theater managers, too, deserve appreciative thanks for their cooperation in arranging programs to permit of appeals being made to their audiences. And it may be noted that practically every large motion picture producing company, despite the burden of taxation to be carried, invested heavily in Liberty bonds.

In this test of patriotism, the amusement enterprises of the country may feel a just pride in a record of service that needs no apology. And that this record will be taken into consideration by the authorities in Washington when they provide a definite interpretation of the war taxes, cannot be doubted. Fears that a construction of the law taxing film will be so drastic as to kill the industry are groundless and a bit foolish.

AMUSEMENTS AL FRESCO

IT DEPENDS upon the time and the place as to what makes a performance go. But the frigid fact remains that the average audience wants to be pleased and the closer the contact between the players and the audience the more likely the play will be a go.

Not long since there was a vaudeville performance somewhere in France. The actors were poilus. The audience was composed for the most part of Americans—some in uniform. Everybody did as everybody pleased. The scenery had nothing to do with what was put on the stage. There was no attempt at stage settings. The performers were not in costume. They appeared in the attire of the trenches, or wherever they had been engaged. The orchestra was composed of old soldiers, who had either done their bit or who were reserved for home defense. When the actors sang the audience joined in the chorus, and when the grand finale was announced the audience, or as many as could do so, went to the stage and joined in the dance, and the song was "The Marseillaise"—the poilus singing in French, the Americans singing the words as they were translated into English.

It was a great success, this free for all performance, and while it would not do to carry out such a program everywhere, the secret of the success lay in the fact that the audience got what they wanted—it was in accord with what the actors had to give. And it is this spirit which makes any play or performance a go.

A WOMAN'S SUCCESS AS PRODUCER

MRS. HENRY B. HARRIS is a comparatively recent play producer. That is, it has been only a short time since she undertook the task of relying upon her own judgment in bringing out plays. Before the death of her husband, whose name is one of the list of the Titanic tragedy, she was always consulted by her husband on what he contemplated putting on the stage, and it is conceded by those who have the opportunity of knowing, that when he followed her advice he rarely made a mistake. So she must have had at that time the essential qualifications which have since been fully developed. She tells us that she took up the work because she was lonesome. However it may be regretted that she found herself in that unhappy condition, the profession is to be congratulated that she was in need of consolation and that she found it in the work in which she had been an assistant to her husband.

Mrs. Harris confesses that she is not a genius. She is to be congratulated that she has not made the discovery. True genius never finds itself. Results settle that. And the results Mrs. Harris has had convince her if a play does not succeed it is the producer's fault. Mrs. Harris will no doubt be surprised to know that there are producers who will disagree with her. That need not discourage her. In the face of many denials she can make one reply—that her efficiency, her work, is 99 per cent. success. That is enough. She has learned that the art of producing, if it wins, is a combination of the artistic with the commercial, and she has found that "production is the sum total of a thousand details." It is not strange that she finds her work serious. There is a difference between being serious about one's work and one's taking oneself seriously. Mrs. Harris is quite right in saying that "the successful play must tie up somewhere to the general ideas of the public."

But what will please one section will not satisfy another. This, every producer should keep in mind. New York wants realism, as Mrs. Harris asserts. The West wants, instead, settings and local color as it imagines such things are. Most of Mrs. Harris's opinions ought to be helpful to all producers, provided they take their work as seriously as Mrs. Harris takes hers.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Chu Chin Chow," Gorgeous Spectacle of Life in Ancient Bagdad; "Anthony in Wonderland," Comedy Ingeniously Fantastic in Design; "The Torches," Interesting Intellectual Drama

"CHU CHIN CHOW"

Spectacle in Three Acts and Thirteen Scenes. Written by Oscar Asche. Music by Frederick Norton. Produced by Elliott, Comstock and Gest, at Manhattan Opera House, Oct. 22.

Abu Hasan.....Tyrone Power
Khuzymah.....Albert Moore
Musab.....Robert Lee Hill
Kasim Baba.....Albert Howson
Alcolom.....Kate Condon
Abdullah.....Francis J. Boyle
Marjanah.....Tessa Kosta
Zahrat-al-Kulub.....Florence Reed
Ali Baba.....Henry Dixey
Mahubah.....Lucy Beaumont
Nur-al-Huda.....George Rasely
Bostan.....Matty Thomas
Mukbil.....Frank McCormack
Zatei-Demaki.....Ida Mulle
A Dancer.....Katherine Galanta
The Fortune Teller.....Olive Prosser
The Lady.....Josephine Emory
The Husband.....Robert Lee Hill
The Lover.....Lester Sydyd
Baba Mustafa.....Felice De Gregorio
Otbah.....Richie Ling

With their presentation of "Chu Chin Chow", Messrs. Elliott, Comstock and Gest have accomplished a theatrical miracle. They have brought Bagdad-on-the-Euphrates to Bagdad-on-the-Subway (as O. Henry was wont to characterize New York), giving vivid suggestion therewith to life as it fancifully existed in the City of the Caliphs a thousand years ago. The splendor and richness of the production take rank with any presentation of illusory character that has graced the New York stage since scenic artists and costume designers began to take places of prime importance in the theatrical sun. Not since the days of "Kismet" has the atmosphere of the East been presented with such sensuousness of color, such vitality of characterization, such riotousness of the joy of living. At first you are dazed by the exquisiteness of the scenes; then you gradually grow accustomed, until, finally, you become yourself a participant in the exotic pleasures of the ancient city. Thereby is illusion carried to its greatest height. Thereby is the theater's supreme function being achieved.

To Oscar Asche belongs the chief credit for "Chu Chin Chow." It was he who appeared in "Kismet" in London and the success and personal allurement of that production inspired him to seek further glory in Bagdadian representation. He went to the "Arabian Nights" for his story, and taking the adventures of Ali Baba and the forty thieves, he has brought to life that "wine-bibbing babbler of Bagdad"; Abu Hasan, the robber chieftain, who frequently assumed the character of Chu Chin Chow, a Chinese mandarin, for professional purposes; Zahrat-al-Kulub, Kasim Baba, the rich and miserly merchant, and the others who had their day—and what a tempestuous, picturesque day!—in that city where Allah guided the destiny of sheiks and slaves, of dervishes and dancers, of merchants and mannequins.

Through a series of exquisitely beautiful pictures these characters experienced their legendary adventures to the accompaniment of soft and melodious music which, composed by Frederick Norton, had at times a suggestion of Sullivanesque whimsy and humor. Particularly effective in imagination was the motif which always accompanied the approach of the thieves and their autocratic chieftain.

While not possessing the melodramatic intensity of "Kismet", "Chu Chin Chow" has more the character of a pageant—a pageant which now suggests grand opera, now a rich fantasy, now a musical comedy after the manner of "The Mikado", but a pageant with such a bewildering succession of scenes and variety of characters as only a hurried trip through the Orient could bring. Dancers and slave girls of every description, fruit girls, girls who displayed the rich silks of the East in the bazaar, girls of such warmth and allurement as would wreck an empire presided over by Esquimaux, are present.

Kasim Baba's palace; the slave market at El Kabar, baking under the noonday sun, with its white masonry stretched against an azure sky; the cave of the robbers, laden with myriads of dancing jewels; a Mean Street rife with the disputes and jealousies of mean people; a bazaar crowded with the stalls of the merchants and the gold-laden purchasers of the Orient, and, finally, an orchard by moonlight were some of the scenes which delighted and ravished the senses.

Tyrone Power gave a sense of sinister authority to the title role and later when he discarded his majestic disguise for the meaner character of Abu Hasan he acted with fine enthusiasm and vigor. Henry Dixey characterized well the part of Ali Baba, playing it with delightful grace and irresponsibility. Florence Reed was convincing in the role of the chief slave, while the part of the singing slave was given the excellent voice of Tessa Kosta. George Rasely acted the lover with engaging simplicity and sang effectively. Albert Howson demonstrated exceptional agility as Kasim Baba. Matty Thomas, in the part of a negro slave, exhibited a delightfully humorous as well as vivid personality, and the dancers under the leadership of Katherine Galanta possessed appropriate abandon and sinuousness.

"ANTHONY IN WONDERLAND"

Comedy in Three Acts and Five Scenes, by Monckton Hoffe. Produced by Henry Miller, at the Criterion Theater, Oct. 23.

Butler to Mr. Clatterby.....Alfred Helton
Herbert Clatterby, K. C.....George Riddell
Sybil Clatterby.....Marguerite St. John
Dorothy Hopply.....Hilda Dorrington
The Rev. Julian Hopply.....John L. Shine
Mortimer John.....Joseph Kilgour
Anthony Silvertree.....Henry Miller
Marini.....Gordon Morris
Maid to the Clatterbys.....Marie de Lachau
The Sheriff.....E. L. Duane
Klippy, the Crook.....Will H. Gregory
Black Despardo.....Harry McKee
Joe, the Barkeep.....Clay Clement
Sure Shot Sam.....Claude Daniels
Ali Aloney.....Florence Shirley

When Mortimer John the *deus ex machina*, in "Anthony in Wonderland" declares that one can cope with ridiculous people only by means of ridiculous situations, or words to that effect, he sums up concisely the *raison d'etre* of Mr. Hoffe's comedy, which, following a successful London run, has now been introduced to New York by Henry Miller. The play is of an ingeniously fantastic nature and presents as its hero an amusing figure, who, while of shallow character, is romantic and whimsical in his philosophy of life.

A particularly long act is required to explain that Anthony Silvertree must marry within a certain time in order to inherit a large fortune left to him by an uncle in Tasmania. Anthony is a confirmed bachelor, however, whose feminine ideals are to his mind wholly unattainable. Into his thoroughly respectable and unimaginative household is called one Mortimer John, a specialist in domestic complications, and it is not long before Anthony's vulnerable points in affairs of the heart are discovered. The heroines of the screen who live picturesque lives in California mining camps are the special objects of adoration, and so a motion picture exhibition is arranged with Anthony and the conspirators in attendance. There they see a specimen of the "wild and woolly"—cleverly burlesqued by Herbert Brenon—in which move such primitive figures as All Aloney, a much-loved "gal" of Red Gulch Camp; Black Despardo, and Joe, the Barkeep.

Smitten with the charms of the film heroine, Anthony is induced to take a drug which is guaranteed to give him an especially vivid dream in which he will meet his ideal. A miniature Red Gulch camp—a veritable wonderland of romance and picturesqueness—is prepared in Wimbledon Common and here Anthony awakes to imagine himself living the primitive life which he had witnessed in the films. Quite bewildered he meets and wooes All Aloney and, later, believing himself still asleep, makes the supreme sacrifice that she may be happy.

In the final act he is roused from his sleep, and actually falls in love with his film ideal, who had been brought to the house to aid in the deception. Impressed by his sense of loyalty, she exposes the fraud of the whole episode. But he appreciates the humor of the situation and the sense of honor in the girl and arranges for a marriage with its subsequent delivery of a fortune.

Henry Miller acted the romantic Anthony with admirable finish and with a fine appreciation of the fantasy of his situations. In the opportunity afforded him for acting of a heroic nature he proved as ingratiating as in the old days of "The Great Divide." Joseph Kilgour brought a certain effective theatric quality to the part of Mortimer John. Florence Shirley was captivating as the screen heroine and John L. Shine characterized well the part of a complacent parson.

"THE TORCHES"

Drama in Three Acts, by Henry Bataille. English adaptation by Charlton Andrews. Produced by the Shuberts, at the Bijou Theater, Oct. 24.

Professor Laurent Bougust.....Mr. Lonergan
Madame Bouguet.....Amy Ricard
Dr. Paul Blondel.....John Sainpolis
M. Hernert.....John S. O'Brien
Dr. Pravielle.....Harry Haddell
Dr. Melinoff.....Jules Epailly
Dr. Joubert.....Hudson Liston
M. Hervez.....Harry Huguenot
M. Horschfeld.....Paul Doucet
M. Pellissier.....Richard Carlyle
The Directress.....Eugenie Dubois
Edwige Voroditch.....Sara Biala
Marcelle Bouguet.....Gwladys Wynne

The trend of modern drama toward the two essentials of life, preservation and reproduction, appears to find, in the latter instance, its favorite course in analyses of contending attitudes of mind: "The Torches" is an interesting and noteworthy case in point. Portraying, as it does, the intellectual's appraisal of life in terms of spirit, it provides, in contrast to his more earthly brother's estimate, a theme rich in idealistic abstractions, if limited in its dramatic possibilities. It is a pity that a play so well worth doing and so thoroughly well done should depend for its sustenance on a public insulated, for the most part, to an intellectual appeal. Yet, in the fact that it *was* "worth doing" may be found a solace for the merely passively concerned.

The theme, so stimulating in thought, concerns the household of Laurent Bouguet, a scientist, and the consequences which arise from Bouguet's encouragement of a match between his friend and co-worker, Dr. Blondel, and a girl with whom he has once enjoyed an affair. Bouguet makes light of the transgression in view of the relative insignificance of humans to the infinite. In the second act, Blondel discovers the deception, and, deaf to the appeals of reason advanced by Bouguet, he destroys the latter's precious manuscript after a scene of furious denunciation.

A duel follows in the third act, which results subsequently, in Bouguet's death. It is in the final questioning and mistrust of his philosophy that the truly fine work in the play is registered. After all, he wonders, is there not another road to the stars, a road which he has missed and that the heart and not the intellect must find? He fears so.

Lester Lonergan's portrayal of Bouguet was so truly, so incredibly human that to like it is to like "The Torches." John Sainpolis, as Blondel, failed, it seemed, in an effort toward a salient characterization. He overreached, and the result, in all save the crescendo climax of the second act, sounded hollow and unreal. Sara Biala was interesting if somewhat febrile as Edwige, and Amy Ricard, apart from the handicap of a youthful appearance, played with fine poise and distinction.

Victor Georg, N. Y.
BETH FRANKLYN,
Appearing Prominently in "The Love Drive," at the Criterion Theater, and Under Exclusive Contract to Chamberlain Brown.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

American Picture Men Engaged in War Activities—The Question of Expositions—H. O. Davis Continues to Secure Men Capable of Big Accomplishments

THESE dread war times are glorious times for the American motion picture industry. We have been given every governmental recognition possible. All in keeping, of course, with the forward-looking character of the present Administration. It's true that Congress has hit us harder in some spots than we exactly like, but that is not the fault of the Administration. The Administration approval of the motion picture goes right down the line and affects every official or unofficial American organization in war work. Take the American Red Cross. Of course, all of us here know of Evan Evan's bully Motion Picture Bureau of the Red Cross. But we didn't know that of the few American Red Cross managers already over in Europe (they had to skin the number to the bone at the start, naturally, taking only the *absolutely essential ones*) is a motion picture manager. Yes, "over there" and working! *With the first complement of executives*—think on that again! And who do you think it is? Our old friend Paul Rainey, the man who gave us an "African Hunt," of which there have been only bad imitations since. Can you imagine how a dynamo like Rainey is going to put it over when you remember that as a Red Cross field manager the war zone is "wider open" to him than it is to a Cabinet Minister? As I write this I learn that belated official recognition comes to our British co-workers in an invitation to visit the battlefront extended Newbould, of the Exhibitors' Association, and Foster of the Trades Council. And our own Griffith is returned after months on the battlefront on the invitation and under the guidance of the British War Office. Can it be that not only American officialdom appreciates the American movie worker in greater degree than officialdom across the seas does theirs, but that officialdom across the seas appreciates the *American* movie worker that way too?

The exposition idea. Does it help the industry at large? Are the results worth the outlay? Few manufacturers believe so. Well, then, since without manufacturers' support the exposition idea *wouldn't be*, why IS it? Because the manufacturers are afraid of each other. They have reason to suspect that there are those in their ranks who won't play fair. The fact of a trade organization doesn't give the sense of assurance it should. For the manufacturers have had an "experience." Once before they lined up solidly in a certain exposition matter through their organization. But one of 'em saw a chance for some brilliant advertising. It was not the sort of advertising that an experienced advertising man would counsel, for there was a "kick back"—forever after concerns in that line would regard the particular concern the way the rest of the nations regarded Germany after the "scrap of paper" incident. But the particular people were advertising *enthusiasts*, not advertising *experts*. So with lots of red fire they broke the pact. Oh, they got all the publicity they figured on! Maybe more. But the exposition evil, if it is one, is *never* going to be cured by the manufacturers, whom it is assumed are the chief sufferers.

Notwithstanding that there are so many people who will not *try* to understand him, can you imagine the sort of an original *scenario* Dr. Frank Crane, the most original thinker of the day, could turn out, say in conjunction with D. W. Griffith?

We wrote of Producer Frank Crane last week as "the gentleman director." But don't mistake us as meaning that he is the only one. There's Herbert Blache for instance. A cosmopolite, and therefore a gentleman, *of course*. As in the case of Crane, the actors think it a privilege to work for him. The day of the old-school swearing director is dimming, thanks to the Cranes and Blaches. A change that no one regrets, either.

That reminds me: what is Madame Alice Blache doing, anyway? Two of her Petrova pictures put her in the first rank of directors. They showed that no one is better qualified to handle a woman star than this woman producer. Why retirement?

Tommy Evans, an old-timer and a high-brow (the general impression of the old-timers is of low-brows!), knows his laboratory end. We get a whisper that he has offered to construct a laboratory for the Government in Washington, and to do it at cost and then supervise it gratis—as his contribution to the cause. We can believe it of Tommy. An old-timer and a good citizen.

The Liberty Loan is a blessing in more ways than one. It gets money that might otherwise be diverted to worthless stocks. For example, movie ones. Who ever heard of a movie stock offered in the newspapers to the public that was ever worth the paper it was printed on? Rather a sweeping assertion, but let's see—*who ever did?*

It is not true that there is any charmed circle in certain of the big film concerns into which the brainy outsider cannot break. Or that any man with ideas cannot get a ready and courteous hearing at any of these places. Just to show you how "nice" they are to such aspirants let me relate the experience of a splendid studio man who called one one of the aforesaid firms.

In the first place he *didn't* have to wait outside in a crowded waiting room for five hours. Perhaps because he had the sense to make an appointment with one of the firm's executives in advance.

He waited in the outer office exactly *two minutes*, and that he spent reading a magazine which the executive's stenographer brought out to him.

The executive looked up from a huge mass of papers on his desk as the applicant entered, but his face had a great, welcoming smile.

"Glad you came in," he said with real cordiality. "Now just what sort of a position is it you want?"

My friend told him.

"Now of course I know something about your experience," said the executive cheerfully, "but the details get away from me for the moment. Would you mind running over them, please?"

Naturally my friend didn't mind, and his splendid record in his line seemed to make a hit with the man at the desk.

"Very fine," said the latter when my friend had concluded, "yes—very fine. And let me see, you're slightly related to our Mr. Fa——— (here he gave the name of the president of the firm, aren't you?"

"No," my friend said, "you have got me mixed with someone else."

"Must be," said the executive, "must be."

And then his manner changed. A frown succeeded the smile. He fumbled with the documents on his desk.

"Very busy, old man," he finally blurted. "Sorry, but I'll have to attend to my work. Really there's nothing doing here. Good day!"

Having accumulated the able Julian Johnson it is not surprising that the marvel Davis has brought Frank Beresford to Triangle. I predict from the way Henry Davis is moving that Triangle will soon have an editorial staff second to none in this vast land. The latest accession knows picture stories from the back drop to the five-foot line. He can tell the Triangleites as nearly as any human can just what the innocent looking script will reproduce on the screen. And whether the probable production cost will be justified by the probable screen result. It's actually a wonder that Davis didn't "discover" Beresford before—Davis who believes that costs should have something to do with results, and that the director who doesn't know the relation of the one to the other *isn't a director*. (Yes, Davis is the fellow who started the extermination of the "producer" who wildly threw $5,000 into a reel that was never intended to book for more than one!) Well, Frank Beresford has come into his own with Davis, and I don't think Davis is going

(*Continued on page 9*)

Matzene.

TOM TERRISS,
Directing Alice Joyce, Vitagraph.

MAE MARSH IN "SUNSHINE ALLEY"
A Charming Scene from New Goldwyn Film

DOROTHY DALTON
"The Price Mark"—Paramount

EXHIBITORS ON EAST SIDE OF NEW YORK TURN TO OLD FILMS

Lower Rentals Considered Necessary in Order to Meet Tax Situation—Methods of Exchanges Criticised

The probable solution, regarding the new Government tax on 10-cent picture houses, to the theater problem on the lower East Side, where a low wage scale and the high cost of living make an increase in admission charges prohibitive, lies, apparently, in the general trend of exhibitors toward old releases with a cheaper rental. For, in reducing their outlay, appears their sole chance of an "even break."

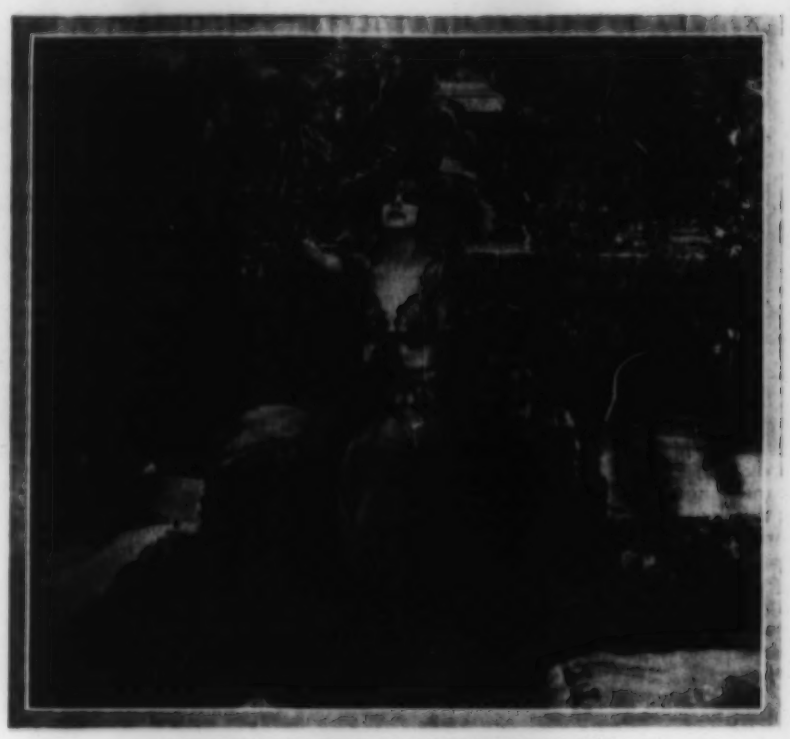
The 10 per cent. tax, as it now stands, affects only the houses charging 10 cents and more admission. The 5-cent theaters, which constitute the great majority of East Side playhouses, are therefore exempt. But a fair number of the theaters doing business south of Fourteenth street and east of Third avenue, combine both prices, a 5-cent admission charge on week days, with the exception of Friday, Saturday and Sunday nights, when 10 cents is charged. The tax, therefore, affects this phase of the business; and, where the box-office receipts are $500 for the three aforesaid nights, it represents an additional expense of $50 a week, which cuts severely, as is evident, into the weekly profits of small motion picture theaters.

So the East Side exhibitors, in the hope of finding some means to make up the deficit, plan to recover by reducing their outlay for films. And this they can accomplish by showing a picture a month or two old instead of a more recent release. Curiously, this new arrangement will tend to raise rather than lower the present standard of pictures, inasmuch as better features may be procured for less outlay, if they are a month or two old, than strictly new ones whose only merit is their current popularity.

According to a statement by N. E. Bloch, of the Orpheum Theater at 126 Second avenue, the proposed arrangement will meet with entire favor by motion picture patrons. Mr. Bloch stated that the public, however humble, is unfailing in its appreciation of and desire for better pictures; but a raise in prices has been found, in these unusual times, inexpedient. The economic barrier, despite the artistic demand, is insurmountable.

In addition to the foregoing, widespread dissatisfaction is current among East Side exhibitors with what is alleged to be the unethical procedure of picture corporations in distributing their films. The source of the complaint is outlined as follows:

Picture corporations with films to unload canvass a given area and offer to its respective exhibitors their select assortment of wares. But the method of sale is so elastic that the exhibitor pays exactly as much as the film salesman may induce him to pay, which, frequently, is from 25 to 100 per cent. more than his neighbor exhibitor is paying. A plea, therefore, is instituted for a more standardized schedule of prices, which will make the exhibitor the partner rather than the prey of the exchanges that supply him with films.



GERALDINE FARRAR IN SUMPTUOUS SETTING
Scene from "The Woman God Forgot"—Arteraft

TO AID GOVERNMENT

Board of Review Will Report on Questionable Scenes

Owing to the difficulties encountered in examining all films of news character in Washington, D. C., before their distribution and release, the Committee on Public Information has asked the National Board of Review of Motion Pictures of New York City to examine such films in New York City in an advisory capacity.

"THAIS" GOES ONLY TO GOLDWYN HOUSES

Costly Production Gives Impetus to Signers of Contracts

The announcement made last week by Goldwyn Pictures orporation that all Goldwyn contract customers would be given its greatest production, Mary Garden in "Thais," at no advance in rental prices, has won the approval of exhibitors.

"Thais" involves a considerable expenditure of money embodied in the salary that Miss Garden receives, the high price paid to Anatole France for his famous story and the heavy cost of production.

Besides creating satisfaction among the regular patrons who contracted for the Goldwyn Pictures from the beginning, this special announcement with regard to "Thais" has served another purpose—it has stimulated the booking of new contracts for Goldwyn Pictures. "Thais," when released on December 30, cannot be booked as a single attraction by any exhibitor. This is done out of fairness to Goldwyn's previously booked customers who are entitled to reap the big monetary rewards drawn from the patronage that will come into theaters to see Mary Garden. No one not holding a Goldwyn contract will be able to rent this one picture from the company.

WRITING ANOTHER BOOK

The success of Douglas Fairbanks' first book, "Laugh and Live," has prompted him to begin writing another book along similar lines. Britton Publishing Company will publish his second contribution to the literary world.

Without Fear or Favor—By an Old Exhibitor

(*Continued from page 8*)

to regret it. From Dintenfass to Davis is a long jump and it's only taken Beresford three years to do it! And my own impression is that the script editorship of Triangle is only a start—that Frank hasn't had directorship dreams for nothing.

Mabel Condon's in town and our hats must go off to this successful little woman. It seems like yesterday that she hit the big town as Manhattan representative of a Chicago trade journal. To-day she's the biggest directors' and players' representative on the Coast, where the biggest colony of directors and players are. Mabel is the refreshing type of representative—the exact reverse of the sort we described recently and which the National Association has entered the lists to exterminate.

The trade-mark reads: "Brenon Productions (personally directed by Mr. Brenon)." I wonder if you grasp the significance of this seemingly trite expression? So many of the big directors "present" pictures *but do not produce them* that Brenon goes on record as *making* his. It is well known—to "insiders," anyway—that some of the big directors have very little to do with the actual making of the features accredited to them. They "supervise." It is alleged that this supervision is often a mere inspection of the Other Fellow's first-print, which may or may not be followed by a couple of cutting suggestions. Do you remember some years back the fuss that was raised in the popular music business because writers who controlled publishing firms put out the songs bought from new writers as their own? The defense was a "business reasons" one—the unknown writer's work sold better if put out under the signature of a composer whose standing was so high that his very name meant sales. Well, the very same defense is entered for the big directors. Their *name* on a picture sells it. But is the thing fair? Brenon evidently thinks that a director should only be credited *with his own work*. What is your view?

Sid Olcott. The motion picture industry owes more to him than the motion picture industry has ever admitted. Because he made the first American-produced Bible play and made it well. T'was back in the day of "Westerns," that is, the one-reelers that depicted crime and shooting (at least, so many of 'em did) and kept the moving picture in low place. Then Olcott made his "Life of Christ," and Kalem released it. A new class of people came to the nicolette—at least to see the Olcott film. The run of low-brow one-reelers continued of course. But Olcott had started something, and the producers began to give the market high class films, until the time of Adolf Zukor and the Famous Players Company was naturally reached. Now Olcott gives the industry "The Belgian," which is rather different from the effort that made him famous, but perhaps worth while. We don't know. We have not seen it as this is written. But we feel that if Olcott has made another good subject the industry should give him liberal support.

While Bill McGuire is worrying about what the newspapers throughout the country might or might not be printing in the way of salacious and misleading movie ads. we would recommend that he pick up his own New York *World* of Monday, October 22, and perceive the Cleopatra advertisement.

TYRONE POWER IN "THE PLANTER."
Special Feature Offered by Mutual Corporation

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Requests of Patrons Attest to Popularity of Concerts—Classical Numbers Continue to Be Favorites—Suggestions for Organ Solos—Original Effects with Minor Keys

BY MONTIVILLE MORRIS HANSFORD.

FOR the benefit of the doubters of the importance of moving picture music and the popularity of the accompanying concerts, the Rialto reports the receipt of letters requesting the performance of many excellent orchestral numbers. This fact shows interest and appreciation on the part of the great picture-going public. It is to be hoped that as far as possible these demands are complied with, for nothing pleases a patron so much as to find one of his suggestions carried out before his eyes and ears. And it makes programs much easier for the managers, as he is in such cases sure he is pleasing at least one in the house.

Selection for Organ Solo

Last week's overture at the Rialto was the ever recurring *Second Rhapsodie* of Liszt, probably one of the most popular in any film house, with the exception of the *William Tell* overture. Manager Rothapfel is to be congratulated on securing a most excellent soprano, Mlle. Madeleine D'Espinoy, who sang David's *Brilliant Bird* from *The Pearl of Brasil*. At the Strand the overture was Verdi's *Nabucodonosor*, and the Symphony Concerts embraced the *L'Arlesienne* suite No. 1, Bizet; *Prelude* to third act of the opera *Gobi* by Reiser, and the Schubert *Rosamunde*. Arthur Depew and Ralph Brigham played the *Introduction* to the third act of *Lohengrin* for organ. Mr. Brigham made good use of the second part of the C-sharp minor *Prelude* of Rachmaninoff for a fire scene in the Topical Review, reserving the first part for the aftermath of fleeing people. This piece is excellent for the organ, and seems to get more effect than when played on the piano, for which it was intended. Pierne's *Serenade* was also played by this organist. It is a dainty number, not easy to play well, and suitable for a variety of scenes of neutral character.

Music of Norway

Organists and pianists who are looking for music of Norway should look at a book called *Norway Music Album*, published by the Oliver Ditson Company. It is an unusual collection of every sort of tune, from the well-known folk and dance forms, to some of Grieg's and other more modern composers. The tunes in this book are a great relief to the player who has followed the cut-and-dried catalogues. Like all music of Northern Europe, the selections are fresh and directly to the point. They are of just the right length for picture work. The songs are all simple, and can be played either on the piano or organ.

Mr. Rollo Maitland has recently written a charming organ piece called *The Optimist*.. It is lilting and flowing, especially good for joyous scenes. I might call attention to the celebrated *Indian Love Lyrics* by Amy Woodforde-Finden. These are arranged for piano solo, and published in a small booklet. There is nothing better for Oriental scenes. They are very familiar to the average audience, and will be found welcome on that account. I have used them in the program for *The Price Mark*. By this same writer are also two other collections of this type of music, although not arranged for piano. They can be played from the song score. They are *A Lover in Damascus* and *Stars of the Desert*. Oriental music seems to be especially attractive to the general movie audience, and when a play admits a program of it, it is sure to be successful.

Suggestion for Weddings

This department has received a letter from Myron C. Ballou, organist of the Strand Theater, Providence, R. I., as follows: "What would you suggest to play during a short civil marriage ordered by the military, as in 'Arms and the Girl,' with Billie Burke. There is neither march nor any preparation whatever, and at the time the contracting parties are not supposed to love each other at all. It seems to me that the well-worn Lohengrin and Mendelssohn do not apply, and are decidedly inappropriate."

This letter opens up two very good points: that of cutting out the too obvious use of wedding marches in such scenes, and the other of a musical anticipation of the play. It is a sad film that the audience does not "dope out" in about three minutes, so far as who is going to get the girl is concerned. This seems to be one thing that a producer cannot overcome, however much it might add to the interest of the play. I am much in favor of using wedding marches of the above type about once a year. I am glad that the Broadway houses appear to be of this opinion. In my program at this scene last week, I used a simple love theme, the *Love Song* by Porter. A good effect with this same piece would be to play it in the minor key at this particular point. This scene, with its conflicting emotions, is a very beautiful one; however, the usual wedding march would spoil it for me. But I suppose these old tunes will be played for it all over the country.

Value of Minor Key

All this leads up to a suggestion to my organist friends. Suppose one starts off with a love theme for the two prinicpals in the first part of the picture. In their tribulations, they are parted, say, by the villain or other film means. Each in his solitude thinks of the times gone by and yearns for the other. It has been the usual custom to repeat the love theme at this juncture. This is all very well and good, but it has not yet showed originality. A better plan is to play this same theme in the minor key. This would not ofily be artistic, but it would bring up those famous lines of a dead and gone poet: "A sorrow's crown of sorrow is remembering happier things." It is very easy to suggest this state in playing a picture. These are the things that count in motion picture playing.

The Price Mark (Paramount)

Friml's *Egyptian Dance* is a good number for the opening of this picture, and at the title, "The Caravan of Her Brother," *The Temple Bells* from *Indian Love Lyrics*, mentioned above, can be used. At cue, "Allah is just!" play *Less than the dust* from this same act, with an agitato at the struggle. At title, "From a land of haunting mysteries," use *Twilight*, Friml, until title, "The old, old story of the city," then change to *Russian Romance* by the same writer. At title, "A trap cleverly gilded," use *Chanson Triste*, Tschaikowsky, until cue, "What a wonderful study," at which return to *Russian Romance*, with agitato at struggle. As Paula drops to floor, silence; and at title, "Until the morning sun," back to *Russian Romance*. At title, "In the days that follow," change to Dvorak's Waltz in A, playing until cue, "You must not come here again," then a few sombre chords with agitato at scene of accident to child, then return to the Dvorak Waltz. Continue this through title, "When an hour has passed," until cue, "I don't think my husband would approve," then use *Last Spring*, Greig. At line, "During the passing weeks," play the Dvorak Waltz until the cue, "Think it of me," at which play a few sombre chords, and then back to Waltz. Play this waltz slowly and softly. At title, "The knowledge that the heart may rule the head," play the first part of the C-sharp minor *Prelude* of Rachmaninoff, using a few measures of the second part at the scene with the gloves, very softly, until cue, "I've been a fool, too," then back to the Waltz. At title, "In the months that follow," nothing better can be found than the Godard number mentioned a few weeks ago, *Alfred de Mussel*. Use agitato at the recognition, then back to the Godard selection. As the doctor goes out, play agitato, following action. Probably the No. 1 in the Breil book will be useful here. Play until cue, "Do anything?" then use No. 7 in the Breil collection, very agitato at struggle, stopping at the stabbing, and then beginning the Dvorak Waltz very softly, increasing with action to end.

The Spreading Dawn (Goldwyn)

Open this picture with an old-fashioned number, like *Dorothy*, by Seymour Smith. At cue, "We'll be off to France," go into a charming little piece by Bruno Oscar Klein, *Pensee Poetique*. I can recommend this to all picture players. Play until cue, "I forbid you ever to think of such a thing," at which use *Reminiscence*, Friml. At cue, "She's going to disinherit me," return to the *Pensee Poetique*. As the reading of the diary begins, play *Remembrance*, Telma, until cue, "It's no one you've met," changing to *Air de Dauphin*, Roeckel. At the reception scenes at the ball, play *Lady Betty*, Seymour Smith, and when the dancing begins, use a waltz, *Amaryllis*, Vecsey, or other of the same type. At cue, "Since you are so reluctant to leave," play the *Pensee Poetique* again, and at title, "To-day while we played at archery," go into *Adoration*, Telma. At cue, "I could never trust you again," play the love theme, *Pensee Poetique* in minor, or *Forsaken* by Koschat. At cue, "I shall not warn you again," begin soft agitato, working up the tone with the fire, using one of the Breil numbers, or the second part of the C-sharp minor *Prelude*, mentioned above. Change to *Pensee Poetique* at cue, "You are safe now." At may pole dance play *Rural scene*, Wilson G. Smith. At the toast, play a bugle call with the bugler, doing this each time he appears, with the *Pensee Poetique* as a main theme. At the parting, variety can be had by using *Souvenir*, Drdla, if desired. At soldier scene, *Our National Emblem* can be introduced softly, and then at once into a sombre theme. *To a faded flower*, Wilson G. Smith, is a good one. At title, "He came home on furlough to-day," play *Souvenir*, agitato as Patricia reads the note, then into *Pensee Poetique*. At cue, "You know the situation," agitato, following action, louder and louder, stopping at shot. A few minor cadences, then *Reverie*, Op. 36, Moszkowski. At cue, "The letter, where is it?" play *Souvenir*. Silence during the tragedy. Then *Souvenir*. At cue, "Anthony, forgive," play the *Pensee Poetique* to end.

MARY MILES MINTER TAKING A VACATION

More than five hundred students of Princeton College figure in scenes that were shot in the famous stadium at Princeton last week for Harry Rapf's production, "The Struggle Everlasting," starring Florence Reed.

A. E. SMITH FINDS "DRAMATIC TEMPERAMENT" HERE

Lumiere, N. Y. Lumiere, N. Y.

CAROL HOLLOWAY. AGNES AYRES. ALICE JOYCE. GLADYS LESLIE. CORINNE GRIFFITH.

With his usual capacity for originating motion picture methods, Albert E. Smith, pioneer producer and president of the Vitagraph Company of America, has put reverse "English" on the selection of women stars for his features.

"Type"—faces, really—has ever been a fetich with the men who pick out motion picture players, but with the Vitagraph president "dramatic temperament," as he calls it, has been the chief consideration. Ever since Vitagraph has been in business its men and women have been notable for their superior histrionic ability, and this is the real reason why the company's studio has been called "the training school for stars." In a period of not more than seven years Vitagraph has had in its casts virtually every star of prominence outside of those recruited to the motion picture field from the legitimate stage, and even some of these received their screen education in this school. Notable cases in this respect are Mr. and Mrs. Sidney Drew, E. H. Sothern, Edna May, John Bunny, Robert Edeson, William Courtenay, Courtney Foote, Edith Storey, Charles Richman, Barney Bernard, Frank Daniels.

"Dramatic temperament," Mr. Smith said in explanation of the phrase, "is different from ordinary dramatic talent. "It is really feeling," he said. "When men and women come to us for an engagement we study them just as closely for this element as we do for features. If they have it they are almost certain of a place with Vitagraph. It is hard to define 'dramatic temperament' exactly, but it is a certain something in a person that makes them sense a situation, feel, understand and interpret emotions. It is more than talent—it is soul. And those whose souls respond to varying emotions are better than mere actors or actresses. Their personality is certain to register with an audience in such a manner that the spectator will forget they are looking at a screen and will throb responsively to the individual.

"Combine this temperament with beauty and you have the ideal screen player. We are always searching for beautiful girls, but we have discouraged many of them from venturing into motion pictures, because all they had was good looks and we knew that good looks alone would not make them stars."

Apt illustration of Mr. Smith's theory of selection from the standpoint of "dramatic temperament" is found in the cases of five young women stars now with the Vitagraph Company, namely, Alice Joyce, Corinne Griffith, Carol Holloway, Agnes Ayres and Gladys Leslie. All of these young women are about the same age, all are Americans and all have had about the same home influences. Outwardly, they all seem alike in temperament. But in their work they are totally different.

Alice Joyce is ranked as one of the few really beautiful women of the screen. She has an abundance of soft brown hair and brown eyes, which are, perhaps, the more appealing because of countenance. She is especially adapted to strong emotional roles.

Corinne Griffith is a Southern girl, born in Texarkana, Texas, and reared in New Orleans. The romantic atmosphere of the old Crescent City, or may be the restraint of a convent, may have had an influence on this young actress, but we find her now ideally fitted for romantic roles. She has blonde hair, almost bronze in its dark shades, and wide-open blue eyes.

Carol Holloway is a "down East" girl, a product of Massachusetts, but to see her work one would never suspect it. She attained stardom by her remarkable work in Vitagraph's big Western serial, "The Fighting Trail." Until she was chosen for the heroine role in this production of the vast outdoors nobody ever thought of her as a mountainside heroine. Mr. Smith, however, saw farther than others and Miss Holloway is now regarded as a leading feminine exponent of Western drama. She is distinctly popular.

Agnes Ayres brings the breeziness of Chicago to the screen. She is a debutante in looks and has all the sweetness that goes with the young society girl. Also, she has the "dramatic temperament" in large volume. Her features are classic in outline, so much so that Laredo Taft, the celebrated sculptor, had her pose for a marble bust he had been commissioned to make. Miss Ayres is a most natural actress and gives promise of being one of the most artistic players on the screen.

Gladys Leslie, New York city-bred, is the antithesis of these other Vitagraph girls. She is petite and girlish, an ingenue type. She is five feet tall and weighs ninety-five pounds, a mass of bright golden hair topping off her diminutive figure. She is really of the Mary Pickford style and is adaptable to a variety of roles.

Thus these five young women, from as many different sections of the country, totally unlike in looks, have been brought together under one banner—and all because they have "dramatic temperament" rather than features that make "type."

KELLY IN CHARGE

New Studio Manager of Empire Corporation Is Working on Egyptian Sets

The Empire All-Star Corporation is congratulating itself on the acquisition of R. H. Kelly as the new studio manager. Mr. Kelly came direct from the Selznick Company, where he asisted in the direction of Eva Tanguay's picture, "The Wild Girl."

But in connection with Mr. Kelly's name, one must think of California, for it was in the Western studios that Mr. Kelly has spent most of his time. In the two and a half years that he was with Tom Ince, Mr. Kelly learned every phase of the motion picture industry from camera-work and lighting to acting and direction.

Now Mr. Kelly is spending hours over the Egyptian sets that are being made for the Clyde Fitch play that is serving Olive Tell for a starring vehicle.

LINA CAVALIERI'S DEBUT

Much interest attaches to the forthcoming appearance of Lina Cavalieri in Paramount pictures in "The Eternal Temptress." The story is by Madame Fred de Gressac, who is herself thoroughly at home with the star for whom she has prepared the vehicle, and has arranged for tense and emotional moments with a distinctly exotic touch. The settings are elaborate in the production, and promise unusual effects.

STABILITY OF FILMS ASSURED, SAYS ZUKOR

President of Famous Players Declares Experimental Epoch Is Past—Public Becoming More Discriminating

Declaring that the experimental stage in the making of motion pictures has passed and that to-day the business stands upon a sure foundation, able to face and overcome all obstacles, Adolph Zukor, president of Famous Players-Lasky Corporation, discussed recently the status of the industry and of his own organization in particular under the existing unprecedented conditions.

"The best evidence that the stage of experiment in motion picture production is a thing of yesterday," said Zukor, "is that under the present conditions of stress and strain, it is strong enough to overcome all obstacles and face the future, whatever it may bring, without fear and with a certainty that, whatever may come, the film industry will hold its own.

"These times in which we live are unprecedented in the whole history of the world, to say nothing of the film business, with its brief span of years. War taxes, untoward conditions render all undertakings hazardous, but it is a satisfaction to know that in these times, when the public must have entertainment that is not too expensive and yet which will reflect the spirit of the day and hour, amuse, edify, instruct and distract, that we are in a position to withstand the shocks that are coming and may come in the future before peace is attained, and which may ensue during the reconstruction period that will follow.

"The public is becoming daily more discriminating in the matter of motion pictures and therefore the producer can never stand still. Stagnation means decay. Progress means perpetual vigilance and continual effort to improve. That is what we are striving for and the results seem to indicate beyond the peradventure of a doubt that we are succeeding."

KEENAN STARTS PROMPTLY

Frank Keenan, the new Pathe star, has lost no time in getting to work, for last week it was announced that the first Pathe play of which he is the star is already in the course of production at the studio on 134th street, New York, which Pathe has recently hired. This studio has been completely equipped with everything needed in high-class production, and a strong story has been selected for Mr. Keenan's premiere as a Pathe star.

Bonge, N. Y.

OLIVE TELL.

Here is the first picture taken of Olive Tell as a motion picture star. When the Empire All-Star Corporation engaged Miss Tell to star in a series of pictures they trusted to their own good eyesight and Miss Tell's reputation on the stage, rather than any picture record of the actress, for she is a novice in the moving picture game. However, aside from good eyesight the directors of the Empire have good judgment also, for Miss Tell did so well in her first picture, "The Unforeseen," that it has been placed a month ahead of the release date planned.

LEADING PUBLICATIONS TO ASSIST IN MAKING MAGAZINE ON SCREEN

Paramount-Bray Pictograph Co. Promises to Popularize Various Subjects Visualizing Significant Ideas and Events

An event of signal import to the motion picture industry and to the public at large is at present being promulgated by the Paramount-Bray Pictograph Co. Briefly, it is the foundation and projection of a much improved "Magazine on the Screen," an institution in pictures that will supply to human interest what the monthly periodicals have for years accomplished. More than this, it is a coordination of motion picture and periodical and their synchronous and

Valechis, Bklyn.
N. H. FRIEND,
General Manager Bray Studios.

respective treatments of subjects, not alone of timely value, but of far-reaching educational influence.

The plan, which is being executed, was advanced by N. H. Friend, general manager of the Bray Studios. Sensible of the lack of a picture service which would raise the industry to the plane it deserves, Mr. Friend conceived his ambitious idea. And that idea was simply the "getting together" of magazines and motion pictures, and their joint and collaborative exposition of subjects vital to both. Thus the Paramount-Bray Pictograph "Magazine on the Screen" was evolved. Not a news weekly in the current sense of that phrase, "The Magazine on the Screen" will contribute to general thought and knowledge a fund of information. Its *modus operandi* will be practically as follows:

Big Magazines on List

In co-operation with the *Metropolitan*, *The Woman's Home Companion*, and *Leslie's Weekly*; with *Field and Stream*, *The Popular Science Monthly*, and *Everyweek*, the Paramount-Bray Pictograph Co. will produce their pictures. These pictures, which will cover every topic in the respective departments of the magazines specified, will be shown throughout the world coincident with their appearance in print—serving, actually, as animated illustrations of the articles designated. Treating objectively what the printed word now treats subjectively, they will bring home through their visual form a clear-cut image of the matter in hand—an image denied the unlettered.

And so, through the offices of Carl Hovey, managing editor of the *Metropolitan*, editorial matter by eminent men will be picturized, and articles on the war—the *inside* of the war—will be treated pictorially, that the world, for the first time, may *see* what it hitherto has only *read*.

The woman angle, through the earnest co-operation of Gertrude Lane of *The Woman's Home Companion*, will be searchingly explored, and hints to housewives will undergo a complete and thorough exposition. This phase of "The Magazine on the Screen" will include cooking, its most modern appliances and approved methods, the conservation of food and its preservation, as well as the manufacture of household commodities like soap and candles.

Picturising Current Happenings

Then, in *Leslie's*, a periodical which features current events, will go the hearty support of John A. Sleicher, and the reader of *Leslie's* may see motion pictures of the subject which has claimed his interest, whether of travel, of invention, or of industries at home and abroad. National and international happenings will receive searching attention by a staff of photographers in every quarter of the civilized globe. Nothing which engages human interest will be ignored or neglected.

Moreover, through E. F. Warner of *Field and Stream*, the lover of the woods will see the lakes and forests of distant Canada. The rivers and brooks, where lie the rainbow trout and landlocked salmon, will be brought before his gaze, and the "fish stories" that formerly he has only read about he shall see with his own eyes. He will see the caribou that roam the Barren Lands, the moose that charge through the forests of New Brunswick. The Indian packers, the Peterborough canoes, the long *portages* under tumpline and packstrap, will all be filmed from the life; for "The Magazine on the Screen" will be particularly devoted to the great out-of-doors.

Again, through the influence of Waldemar Kaempffert, of the *Popular Science Monthly*, the marvels of mechanics will be shown. The new method of salvaging the marine victims of warring submarines will be carefully picturized, the repair of an undersea cable, the making of ukaleles, the exposure of charlatan "psychics," as well as means of modern farming, goat ranching in America, and every other topic that appeals to human interest.

Of Interest to the Masses

And then, last of all, through Bruce Barton of *Everyweek*, the matters with which the masses are familiar and interested in will all be filmed with infinite care. In this, its nearest approach to the so-called "news-service," "The Magazine on the Screen" will feature every topic of national and international significance. Nothing in the long line of human endeavor and achievement will receive other than the most minute, the most thorough investigation and treatment.

The periodicals which compose the alliance have been chosen with due regard for the universality of their scope; and "The Magazine on the Screen" represents, therefore, the establishment of an institution in motion pictures that cannot fail to be of definite and of permanent value. It is a great power making for the enlightenment of man through pictures.

H. M. HORKHEIMER AND ANITA KING.
A Little Transaction in Liberty Bonds.

FILM PIRATES INDICTED BY GRAND JURY

Three Men Charged with Conspiracy to Infringe Copyright of "Joan the Woman"

Before the United States Grand Jury on Wednesday, October 24, the Cardinal Film Company secured an indictment on two counts against Fred Beck, Lewis Weiss and Leo Singer, consisting of conspiracy to infringe upon a copyright of "Joan the Woman," a feature film owned by Cardinal, and for actual infringement. Cardinal Film Company is a subsidiary of the Famous Players-Lasky Corporation.

The arrest of the three men some time ago was considered one of the biggest achievements made thus far in the efforts of film producers to end the theft of positive motion picture films. The three men were brought before United States Commissioner Hitchcock, and, after a hearing, were held for the Grand Jury in $2,000 bail each. Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, after investigation, took the matter up with Assistant District Attorney E. A. Stanton, who conducted the criminal proceedings. The three men were then arrested. It is alleged that the stolen positive was taken to New Jersey, where a "duped" negative was made.

The theft and duplication of the "Joan the Woman" positive would have meant a big source of revenue to the law breakers. The picture was produced by Cecil De Mille, director general of the Famous Players-Lasky Corporation, and its star was Geraldine Farrar. The feature appeared at the Forty-fourth Street Theater, New York, for the season. It was following the winter run that the positive was said to have been stolen from a film exchange.

The securing of indictments against Becker, Singer and Weiss is considered not only a victory for the complainants, but for the entire industry as well. Film "duping," which amounts to piracy, is one of the serious difficulties with which picture producers are forced to contend. It is believed that this action of the Grand Jury will do much toward discouraging further attempts, and the complainants and their attorneys are receiving congratulations of the industry upon their victory thus far.

"STILLS" FOR SOLDIERS MENTALLY DISORDERED

Lasky Studio Contributes Pictures to Be Used in Neurasthenic Hospital in France

Several thousand photographs from Paramount productions have been collected at the Lasky studios in California and given to Major Ross Moore, the famous neurologist, who will be in charge of the Neurasthenic Hospital, back of the American lines in France. These photographs will be in charge of Louis Coleman Hall of Los Angeles, who is to be aide to Major Moore in France, and will be used for the purpose of distracting the minds of soldiers suffering from mental disorders as result of shell shock, privation, confinement, gas, etc. The United States is preparing to establish a special hospital with 2,500 beds to care for these cases. As the ailments are entirely mental, the object of the physicians is to take the minds of the sufferers off the war as much as possible. The pictures, accompanied by little stories appropriate thereto, will be used for this purpose.

The Lasky Company has also arranged to send with Major Moore's detachment, Arthur Streib, one of their photograhers. He will not only take pictures of the hospital cases, but will also run the hospital projection machine and tell stories of the life of the studios to the convalescents. It is believed that this will be a very efficient factor in restoring to normal condition many of the boys who have undergone terrific strain but escaped actual wounds.

AUTHOR WATCHES PRODUCTION

George Melford has had the benefit of Frank Spearman's personal attendance during much of the work of directing "Nan of Music Mountain," which Mr. Spearman wrote, and which will be a Paramount picture starring Wallace Reid, with Ann Little as his leading woman. Mr. Spearman watched the work recently at the Western studio, and expressed himself as delighted with the way Director Melford was turning his brain child into a screen play. The author also congratulated him upon the cast chosen. "Nan of Music Mountain" lends itself specially to the camera.

BERST SETS FORTH PATHE LINE-UP FOR THE YEAR

Vice-President and General Manager of Growing Organization Promises Something Suitable to Every Class of Theater

Pathe's new feature policy for 1918 is completely set forth in a statement just issued to the big organization by J. A. Berst, vice-president and general manager.

"This announcement," said a Pathe official, when asked for a statement to the trade at large, "contains news of expansion of the organization and sums up in complete sequence what we are to have in our feature line-up for the new year, and presents a big thought as to selling. The facts presented are, therefore, as interesting to the exhibitors of the country as to our own men.

"Our policy for the coming year will be the same as it has always been: 'The best for the least.' We do not want it all, and we do not overlook the fact that if we charge the exhibitor such exorbitant prices for film that he cannot make money we will drive him out of business.

"We have at our head a man who stands unqualifiedly for the 'square deal,' and exhibitors know this—that is why they have faith in Pathe. He does not keep his name continually in print, because his modesty prevents this. But less than two years ago he returned to take hold of this company, and as the result of his vision and thoroughness, to-day our position is impregnable. We rather welcome competition, because it keeps us going ahead all the time.

"Our organization is rapidly rounding into shape, and soon it will be running like a well-oiled piece of machinery. We have just about finished extensive preparations for expansion and are ready for the Big Drive.

Something for Every Theater

"Our program for the coming year will contain something for every theater. We are taking care of the big and the little fellow alike; and don't forget we are going to charge them prices they can afford to pay, and make a living. You cannot lay too much stress on this point. We are gong to help the exhibitors protect their investments.

"This is the age of specialization, and we intend to specialize in film distribution until it is 100 per cent. perfect. We cannot accomplish this if we are occupying ourselves with the exhibiting end of the business. No one man can conquer the entire world. So it is in the film industry. To-day we are the leading distributing organization. We are working to build up the producing and manufacturing end of our business, so that it will be the equal of any there is. We will leave it to some one else to handle the exhibiting end, which is another field entirely.

"We want the name of 'Pathe' to mean the best and most in motion pictures, so that when a person mentions 'motion pictures' he will think of 'Pathe' just as to-day every one thinks of Pathe when they mention 'News Film' or 'Serials.'

"Our features for 1918 will be: Pathe Plays, Gold Rooster Plays, and Russian Art Films. The pictures of all the Pathe Plays stars, Mrs. Castle, Fannie Ward, Bessie Love, Pearl White, Frank Keenan, and Bryant Washburn will be booked under the star series plan. There is no joker in this; each star will be booked on his or her own merits, and an exhibitor does not have to take one series to get another. No Pathe Plays subject is to be booked individually; they must all be booked in series.

Eight in a Series

"There will be eight each for Bessie Love, Fannie Ward, Frank Keenan, and Bryant Washburn series. The dates on which each of the pictures of these series will be released will be announced in due course. The Pearl White series will contain about three pictures, the release dates of which will be announced presently and the Castle series will contain six.

"After the week of Oct. 14, the Gold Roosters are released only intermittently. The stars who will work under this brand for the present are Gladys Hulette and Baby Marie Osborne. Pictures featuring these two stars will be released at intervals of about five weeks. There will be other stars for the Gold Rooster program that will be announced later.

"We have stated that we have secured for release twelve of the famous Russian Art Films that have been so widely advertised.

"These pictures will be released on the basis of one every four weeks, following 'The Painted Doll,' released Oct. 21. They will generally be in five reels, but a few of them are in six. They can be booked either individually or in series, though the latter is the best for us and for exhibitors because this means cumulative publicity.

"Our managers and salesmen are enthusiastic about this new feature line-up. They think we are right in our aims and determination, and in closing it might be interesting to quote directly from Mr. Berst's statement to them:

"'We want everybody connected with this organization to feel that he is part of the Pathe family. At the masthead of our official house organ are the words —All for one and one for all. Let us work together and co-operate always, and by doing this we will get 100 per cent. results.'"

PEARL WHITE IN "THE FATAL RING"
Pathe Serial That Holds Interest of Public

MABEL NORMAND PREPARED FOR WAR.
In "Joan of Plattsburgh," Goldwyn Comedy.

STUDIO FOR BEBAN

Permanent Structure Will Be Erected at Hoquiam, Wash.

A permanent studio will be erected shortly at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart" for Paramount, but it will also be used in future for other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods.

Two baggage cars will convey the furniture, and a complete lighting plant, while other scenery and furniture will be constructed on the ground. A full force of workmen from the Hollywood Studios is to take part in the expedition, besides the members of the company, under Donald Crisp's direction, and the technical staff. Nearly fifty people appear in the cast, and camp will be pitched in the woods where all hands will remain for about a month.

FIRST-RUN PRINTS

Goldwyn Policy Is Welcomed Here and in Canada

Goldwyn's prearranged policy of distribution under which it was believed that its eighty odd first-run prints booked in the United States and Canada would be kept constantly at work has worked out according to early expectations in all parts of North America.

The prompt availability of the big Goldwyn productions for the smaller exhibitors, enabling smaller houses both in large cities and small towns to have Goldwyn Pictures while they are still new and talked about by picture fans, has greatly increased the popularity and contract rental business of this new producing organization, as evidenced by the bookings reported from its branches.

PETROVA WORKING ON SECOND FILM

Dramatic Theme Offered in "Daughter of Destiny"—Cast Chosen

Madame Petrova, having completed "Daughter of Destiny," the first Petrova picture, is now engaged in the making of the second of her personally-supervised productions. The scenario for the second Petrova picture was written by Mrs. L. Case Russell, author of several of Madame Petrova's previous successes. It deals with the romance of Laurel Carlisle (played by Madame Petrova), a nurse who has become famous for her research work. The theme is dramatic in the extreme and presents Madame Petrova with an opportunity for the display of her emotional powers. The Biograph studio will be used for the production of this picture.

Madame Petrova has personally selected the following supporting cast:

Thomas Holding, leading man, will play the part of the young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Madame Petrova's leading man in "Daughter of Destiny" and also played with Clara Kimball Young in "Magda" and with Pauline Frederick in "The Moment Before."

Lumsden Hare will play the part of Clinton Durand, a middle-aged millionaire of an aggressive, domineering disposition, with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production "Friday the 13th" and in the Pathe production, "The World's Crucible."

Others in the cast are Clarence Hermitage, who plays the part of Wesley Raines, a lawyer; Fred Jones, who takes the part of an Italian chauffeur; Evelyn Dummo, as Rosa, wife of the chauffeur, and Freddie Verdi, a six-year-old boy, who plays the part of the young son of Clinton Durand. Larry Trimble has been selected by Madame Petrova to direct this second Petrova picture. Mr. Trimble directed the recent Goldwyn film, "The Spreading Dawn," and also directed many successful pictures for Vitagraph. Robert North will continue as studio manager. Philip Rosen will be cameraman, and Henry Meurmessier will be technical director.

The strong dramatic story provided in "Daughters of Destiny," coupled with the fine art of Madame Petrova, makes it a film offering of rare quality.

HODKINSON RE-ENTERS PICTURE FIELD WITH DISTRIBUTING CO.

Former President of Paramount Will Soon Announce Important Producing Connections—Associated with Raymond Pawley

W. W. Hodkinson, founder and first president of the Paramount Pictures Corporation, and recently president of the Triangle Distributing Corporation, and Superpictures, Inc., announced last week his re-entry into the motion picture business with a distributing company to be known as the W. W. Hodkinson Company.

Mr. Hodkinson has already made important producing connections, the first of which will be announced next week. In the meantime he stated, last Friday, that he was re-entering the business with a definite plan of procedure, and a full recognition of the difficulties under which exhibitors are now operating

"I entered this business as an exhibitor, you know," said Mr. Hodkinson, and my contact with the exhibitors of the country and with their problems has always been very close. I am coming back into the business at this time because I feel, in common with many thousands of men in all branches of the industry to-day, that the present critical situation requires other medicine than a mere readjustment of details of the business side of the relationships between exhibitor, distributor and producer.

"My company will be a distributing organization pure and simple, and I can say now only that my plan is to give a service to the exhibitor in the way of selection of pictures and guarantee of quality which will be really worth the price of distribution. You see, I have no states rights pictures or individual groups of pictures to distribute, but a plan which will give the exhibitor something he can get his teeth into and hang on to.

"I have given my own name to the new company because it will stand only for the things which I am willing that my name should be given to, and as a guarantee that I am in it for all that I am, all that I have learned and all that I believe about the motion picture business."

Mr. Hodkinson resigned as president of the Triangle and Superpictures about six months ago, and during the Summer took his first vacation since he entered the business, ten years ago. His "coming back" just now cannot but be regarded with genuine interest by everybody interested in motion pictures, because he has undoubtedly been one of the men who has seen farthest and clearest in forecasting developments in pictures and in the picture business.

He foresaw the development of the five-reel feature picture from the old one and two reelers long before the General Film Company, which then controlled the trade, would accept it, and two years later, when he formed Paramount, he used the same plans which he offered the General when there was only a beginning of feature pictures, as the basis of the great success of Paramount. He also led in the plan of having the distributor try to help the exhibitor put his pictures over and in supporting the exhibitor in his development of his business to a higher quality and profit.

Mr. Hodkinson has associated with him in the new company, Raymond Pawley, who was treasurer of Paramount and also of Triangle during Mr. Hodkinson's presidency. The new company has taken offices in the Harriman Bank Building, at 527 Fifth Avenue.

WAR TAX LIMITS UNIVERSAL PRODUCTION

Temporary Suspension of Producing Companies, an Economic Policy Due to Conditions, Declares Laemmle

Carl Laemmle, president of the Universal Film Manufacturing Company, has issued the following statement concerning the temporary suspension of some producing companies at Universal City. This announcement will be of general interest to the trade, and of particular importance to exhibitors of the Universal product:

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing, of course, applies to the Animated Weekly, the Current Events and the Universal Screen Magazine, because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies lying idle on cloudy or rainy days. This, by the way, happened only last week, entailing a loss of approximately $15,000."

"THE LITTLE PRINCESS" TAKES A REST
Coming Mary Pickford Picture Has Spectacular Sets

CINEMA COMMISSION OFFICIALS ARE NAMED

Board to Select Films for Showing in Europe Appointed

J. E. Brulatour of the Eastman Films, and treasurer of the National Association of the Motion Picture Industry, who was recently selected as chairman of the American Cinema Commission, with headquarters in the United States, last week announced the personnel of an advisory board comprising officials of representative companies who have volunteered to assist in the selection of American films which are to be sent to Russia, France and Italy for showing to the soldiers, as well as to the people throughout these couturies.

The Advisory Board comprises the following: William L. Sherrill, president Frohman Amusement Corporation; Adolph Zukor, president Famous Players-Lasky Corporation; Samuel Goldfish, president Goldwyn Pictures Corporation; R. A. Rowland, president Metro Pictures Corporation; J. A. Berst, vice-president Pathe Exchange, Inc.; W. R. Rothacker, president Rothacker Film Manufacturing Company; S. L. Rothapfel, managing director Rialto Theater; Carl Laemmle, president Universal Film Manufacturing Company; Harold Edel, managing director Strand Theater.

Chairman Brulatour has established headquarters for the American Cinema Commission in the Eastman Kodak Building, 235 West Twenty-third street, and within a few hours after the headquarters were opened, film shipments began to arrive from some of the well known producing companies. In the next few weeks it is expected that the advisory board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

Walter W. Irwin, general manager of the Vitagraph V-L-S-E is the commissioner to Russia; P. A. Powers, treasurer Universal Film Manufacturing Company, is the French commissioner, and Frank J. Marion, president of the Kalem Company, is the commissioner to Italy. A. A. Kaufman, George Mooser and John Tuerk have been selected by Commissioner Brulatour as his staff assistants with offices at the headquarters of the Commission.

AT GOLDWYN STUDIO
Geraldine Farrar, Samuel Goldfish, Mary Garden

MEETING OF STARS

Geraldine Farrar and Mary Garden Renew Acquaintance in Goldwyn Studio

Geraldine Farrar, and Mary Garden, twin stars of opera and photodrama, met at the Goldwyn Studio in Fort Lee, N. J., last week, where Miss Garden is making her debut in motion picture work with the filming of "Thais."

"Met" is hardly the word, for it was the renewal of an old operatic acquaintance. Miss Farrar, who has just returned to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific Coast film studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying her sister-artist a call.

Since it was Samuel Goldfish, now president of the Goldwyn Pictures Corporation, who first persuaded Miss Farrar to enter upon screen work two years ago, she naturally turned to him to make smooth her path to Goldwyn's Fort Lee studio. Miss Farrar's mother completed the party.

FILMING CHAMBERS' STORIES

Vitagraph Pays Author $80,000 for Series —Tom Terriss Directing

Albert E. Smith, president of the Greater Vitagraph has secured the exclusive services of Robert W. Chambers, the noted author, in writing for the Vitagraph original stories and adaptations from some of his best known sellers. Eight are to be screened within the coming year and Mr. Chambers is to receive the sum of $10,000 for each story.

In securing the services of Tom Terriss to visualize these stories upon the screen, the Vitagraph means to make sure of a well balanced and artistic interpretation. Mr. Terriss can well claim the distinction of being the first director to carry out the most valuable contract ever made in the author's department of the motion picture field. He has already completed his first Chambers' story, "The Fettered Woman," an adaptation of "Anne's Bridge." The second Chambers' story which Mr. Terriss has just commenced work upon is "The Woman Between Friends," which the Vitagraph intends to make a superpicture, and its biggest production of the year since "Within the Law."

One Tax Interpretation

According to a notification received by the Kalem Co., Inc., from the Treasury Department in Washington, the manufacturers engaged in "commercial work" will not be taxed for films which they do not own and offer for sale or lease. The notifications is as follows:

This office acknowledges the receipt of your letter of the 10th instant, in which you request specific instructions or rulings relative to the collection of the war tax of one-half cent per foot on positive prints and also whether you should pay the tax upon such films as are made by you under contract known as commercial work, stating that the negative is furnished you by the owner and that your entire part of the manufacture is producing the positive print from the negative submitted.

In reply, you are advised that as the tax is placed, not upon the manufacture of the film itself but upon its sale or lease, the office is of the opinion that the tax should be paid not by you, who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased.

Reference is also made to your letter of the 17th instant in which you state that you had on October 4th, a certain quantity of raw blank film stock on hand; that you printed positive films on the stock and collected from the customers one-half cent per foot tax on new pictures, but did not collect tax for the one-fourth cent imposed upon the blank film.

No tax was imposed upon blank films other than in the hands of manufacturers, therefore, the blank films in your possession on October 4th would not be taxable, but any films received from the manufacturer, producer or importer after October 4th, would be taxable, the tax to be imposed upon the manufacturer or importer thereof.

(Signed) DANIEL C. ROPER,
Commissioner.

Edmund Breese, conceded to be one of our foremost character actors, was engaged last week to star in a new mystery story, which will be produced by Harry Raver. Mr. Breeze, as the leading character of the new Raver production, will have a role entirely to his liking, one which permits the exercising of the full scope of his strongly developed powers of dramatic technique.

Hartsook Photo.
VIRGINIA CHESTER,
Lead in "Superstrategy."

MOTION PICTURE BOARD ELECT PRESIDENT

Exposition to Be Held in Grand Central Palace in February —Frederick H. Elliott, General Manager

The Board of Directors of the Motion Picture Exposition Company held a meeting for organization purposes on Thursday last, when William A. Brady, president of the National Association of the Motion Picture Industry was unanimously elected president of the company, together with the following officers: Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer; Louis F. Blumenthal, secretary.

Frederick H. Elliott, executive secretary of the National Association, was selected as general manager of the Motion Picture Exposition, to be held at Grand Central Palace, Feb. 2-10, 1918, and Samuel Grant, of Boston, was chosen as Mr. Elliott's assistant.

The exposition to be held in Boston in July will be under the direction of Mr. Grant, with Mr. Elliott acting as his assistant. Fred H. Hartman, of Chicago, and Wm. Hilkemeier, of New York, were appointed as assistant managers for both the New York and Boston shows. It was decided to hold the New York show in the Grand Central Palace, and Richard G. Hollaman, president of the International Exposition Company, has accepted an offer to serve as exposition adviser to the management of the New York show.

The contract prices for floor space were approved by the directors and certain sections of the main floor of the Palace will be sold at $2.50 a square foot, while the remainder as well as the entire second floor will be sold at $2 a square foot. Although no active solicitation for the New York exposition has been made, practically 10,000 in space has already been allotted, and the indications are that all of the available area on the second floor of the Palace will be reserved within the next few weeks.

The directors are looking forward to the result of the competition for a poster design for advertising the New York exposition.

FIVE-DOLLAR A REEL TAX IS NOT VALID

Mirror Informed That Law Is Not So Interpreted

Representatives of the motion picture industry have gone to Washington to protest against an interpretation of the motion picture tax law, which would mean approximately an assessment of $5 a reel every time a picture was shown. The MIRROR has been informed on reliable authority that the Government has no intention of enforcing such an interpretation, which would be disastrous to small exhibitors.

The delegation in Washington is headed by William A. Brady, of the World Film Company; J. A. Berst, of Pathe Freres; P. A. Powers, of the Universal Company; Arthur S. Friend, of Paramount Pictures; Lee A. Ochs, national president of the Exhibitors' League.

INJUNCTION IN FACE OF APPEAL

Judge Prevents Chicago from Interfering with Vitagraph Film

For the first time in the history of Chicago, and possibly in the history of the country, an injunction was issued to a film company in face of an appeal taken by a municipal power.

Last week, Judge Fred A Smith granted the Vitagraph Company an injunction restraining the city from interfering with the showing of the feature picture, "Within the Law," while awaiting an appeal taken by the city in face of a writ of mandamus issued by the Circuit Court to the Vitagraph Company.

Major Funkhouser in order to delay the showing of the picture appealed the case which threatened for a time to place it on the shelf pending the appeal.

RUSSELL ACTS FOR BRENON'S "ROMANOFFS"

Prominent Socialist Contributes to Accuracy of Photoplay Spectacle—Press Attends Luncheon at Studio

In order to make "The Fall of the Romanoffs" a more comprehensive picture, Herbert Brenon has added three new scenes to the feature. Charles Edward Russell, the prominent socialist, who was a member of the American Commission to Russia, appears as the leading figure in each of these.

Representatives of the press were invited to see the filming of the scene in which Mr. Russell is depicted addressing the members of the Duma, and incidentally to witness Herbert Brenon at work as a director. Here the forceful and energetic personality of Mr. Brenon was demonstrated most successfully, making it easy to understand why his productions are so excellent in detail and in the scope of their appeal to the intelligence and imagination.

Through his skill and patient guidance, the scenes showing the enthusiastic reception given Mr. Russell in Petrograd were realistically staged and photographed. Mr. Russell, himself, makes a graphic film personality and one which will aid the picture materially.

Preceding the filming of the "Romanoff" scenes, the press party was conducted upon a tour of a slum district which is to be represented in the production of "Empty Pockets," the photoplay by Rupert Hughes which Mr. Brenon will shortly release. Bert Lytell and Barbara Castleton, who are featured in this picture, were shown going over some of their scenes under the direction of Mr. Brenon.

A luncheon concluded the visit to the studio.

DON'T PAY CHARGE

Pettijohn Advises Exhibitors Not to Give Fifteen Cents Per Day

C. C. Pettijohn, general manager of the American Exhibitors' Association, who left New York recently to attend the Movie Frolic at Indianapolis, has sent the MIRROR a communication requesting that his name be placed above a notice to the effect that he advises exhibitors not to pay the fifteen cents per reel per day charged by manufacturers to pay the war tax on their productions. He states that the Michigan, Ohio, Illinois and Indiana exhibitors have refused and the manufacturers have not enforced the charge.

MAHLON HAMILTON
In Pathe's "The Hidden Hand"

SHIPMAN STARTS WELL

October a Month of Accomplishment—One Photoplay Abandoned

Ernest Shipman—personal clearing house for the independent producer—states that October is written down as a successful month upon the opening pages of his new ledger.

During these thirty days he has established a New York headquarters at 17 West Forty-fourth Street, leased and put in excellent running order the art studios and laboratories at 316 East Forty-eighth Street, consolidated his foreign selling connections, and closed contracts for the exploitation of a number of feature pictures now in the course of manufacture.

The most unusual bit of business, as well as the most unexpected, resulted from a contract with a certain newly organized firm of producers that had enlisted Mr. Shipman's services in an advisory capacity, by offering to allow him ten per cent of all moneys saved to them, as well as earned out of the exploitation of their product.

Prior to signing contracts this firm had planned the expenditure of $20,000 upon a five-reel feature which did not have the necessary appeal for success and would have resulted in a loss.

Mr. Shipman demonstrated this fact in a manner satisfactory to the board of directors and received from them a letter of appreciation, enclosing a check for $2,000, and instructions to furnish them with a story that would succeed. Consequently, Mr. Shipman is now busy scouring the field of film literature.

GOLDBERG UPHELD

Manager Is Advised That He May Show Italian Pictures

THE MIRROR has received a communication from Jack Goldberg in answer to a news item that appeared recently respecting the action against Goldberg by the Italo-North American Commercial Union and the Fort Pitt Theater Corporation, for exhibiting war pictures entitled "On the Italian Battlefront."

The communication is, in substance, as follows: "Upon this point the proof showed absolutely that your pictures are genuine war pictures, taken on the Italian battlefront, as advertised and represented by you, and the Court denied their motion in this respect. * * * I therefore have the pleasure to state that you are entirely at liberty to exhibit and license your pictures under the title 'On the Italian Batltefront,' and to describe the same as duly authorized by the Supreme Command of the Italian Army." Signed, Sidney Rosenbaum, Attorney and Counsellor at Law.

OPEN MARKET STATE RIGHTS

HUDSON HEIGHTS PROPERTY GOES TO BRENON FOR $250,000

Studio in Jersey Is Bought from William G. Bumsted—Equipment Complete in Every Detail

Herbert Brenon's first step as an independent producer was to purchase the rights of two of the biggest pieces of dramatic material on the market, Hall Caine's "The Woman Thou Gavest Me" and "Kismet," with Otis Skinner. His second has been to gain complete control of the studio on Hudson Heights, which he has been renting for over a year. He has purchased from William G. Bumsted the entire studio building and its equipment, as well as the factory, laboratories, cutting rooms and the surrounding property, consisting of a little over two and a half acres, for $250,000.

The Brenon studio, or as it was known at that time, the Ideal, was built about two years ago, William G. Bumsted, the financier, finally gaining control.

Mr. Brenon has been renting the studio which he has just bought from Mr. Bumsted ever since his production of "War Brides," the first of his pictures to be made on the other side of the river. It came into his possession before it had been used by anyone else, and he has been using it ever since for all his pictures.

It is completely equipped with every electrical and mechanical device that has found its way into the studio, and it is generally considered one of the most complete and up-to-date studios of the East.

It contains two indoor stages, one 101x50, the other 50x40, two outdoor stages on adjoining roofs and another outdoor stage in the process of being built, distinct rarities in the East. The studio grounds are also frequently pressed into service, and are sufficient in size for a complete village to be erected. The studio is fitted out with Cooper Hewitts and boasts of its own transforming. The studio contains forty individual dressing rooms, four star rooms and four extra dressing rooms.

The factory building and entire machine shop are fitted out with every modern electrical convenience, and the factory and laboratory are under the constant supervision of experts.

A stucco office building containing offices for Mr. Brenon, his general manager, his publicity and auditing departments has lately been erected, as well as a garage, while there is also a large restaurant which accommodates five hundred people at a pinch.

The majority of Mr. Brenon's staff have been with him for many years. They have followed him from the beginning of his career as a moving picture director, and George Fitch, the technical director, has been with him ever since the old stock days, and it is to him that credit goes for the elaborate sets which have always characterized Brenon pictures. J. Roy Hunt and George Edwardes Hall have also been with Mr. Brenon for many years.

The staff of the Brenon studio, when work is in full sway, numbers about two hundred, that is, with both studio and factory at work. The studio staff is divided into ten departments, each containing from six to ten men.

"THE LIAR" MAKES A RECORD SALE

New Sawyer and Lubin Picture Disposed of in Two States

Messrs. Sawyer and Lubin of General Enterprises, Inc., at present distributing "The Warrior" and other large film offerings for state right consumption, reported last week a remarkable sales record for their latest picture, "The Liar." Acquired by General Enterprises, Inc., a little more than a week ago, Sawyer and Lubin have already disposed of territorial privileges to "The Liar" for two different states. Contracts have been closed whereby Exclusive Films, Inc., become the owners of the six-part feature for the state of New York, while one of the largest film buyers in the South has purchased the rights to "The Liar" for Florida.

This feature was produced by William A. Haddock, well known screen director, and stars Jane Gail, a former Universal leading player of many years' reputation throughout the country, together with Stanley Walpole, prominent male star, who has appeared in many film successes.

An extraordinary line of lithographs, including special twenty-four sheet stands, together with lobby display paintings and complete publicity service, are being offered in connection with the sales of "The Liar."

COMEDIANS IN HOLLYWOOD

Last week all the members of the King Bee Film Corporation left on a special Pullman via the Lehigh Valley for Hollywood, arriving there Saturday on the Santa Fe's famous flyer, "The Sunset Limited."

Lumiere, N. Y.

BERT LYTELL
In Brenon's "Empty Pockets"

REPORT IS LAUDATORY

National Board of Review Heartily Approves of "The Public Defender"

"The Public Defender," which was recently completed by Harry Raver, and which is now ready for distribution, has been accorded the honor of a special report by the National Board of Review of Motion Pictures. A summary of the board's report designates the entertainment value as "good," educational value "good," narrative "good," acting "good," photography "good," atmospheric quality of scenic setting "good" and moral effect "good."

The report finishes with the following general comment: "As a story it is full of human interest and makes a tense dramatic appeal. 'The Public Defender' is a fine example of a photoplay with a purpose."

The picture is based on the story of the same name and in book form has reached a circulation of over 200,000 copies. It was written by Mayer C. Goldman and Frank W. Harris. The screen version presents a trio of stars in the persons of Frank Keenan, Alma Hanlon and Robert Edeson.

UNITY PHOTOPLAYS BUYS THREE STATES

President of Master Drama Disposes of "Who's Your Neighbor?"

President Maurice H. Bob, of Master Drama Features, Inc., has wired from Chicago to General Manager Becker of that company that the territorial rights of their feature, "Who's Your Neighbor?" for Illinois, Indiana and Southern Wisconsin have been purchased by the Unity Photoplays Company, Chicago.

Frank Zambrino, president of the Unity, was in charge of the negotiations in behalf of the latter firm. The feature will be exploited in the three States as a road show.

Mr. Bob stated in his wire that he was leaving for Kansas City, to close a deal embracing the rest of the Middle West territory. The States of Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming and Northern New Jersey have also been sold.

"SHAME" GIVEN SHOWING

Noble's Production Is Offering of Unusual Quality Introduced by Prologue

John W. Noble's new production, "Shame," was shown before an invited audience in the Candler Building last week. The picture runs 6,800 feet and includes an interesting prologue, which tells a complete story of an entirely different style from the drama proper. While the prologue and main story combine in making an exceptionally strong offering, both could be presented separately and score heavily as dramas of an exceptional nature. Together they form a production which promises to attract attention.

The photography, which is the work of Herbert Carleton, is excellent throughout, while the acting of Zena Keefe, the star of "Shame," and her excellent supporting company, which includes Niles Welch, Joyce Fair, Jack Dunn, Lionel Belmore, Paul Doucet and Dell Boone, is of exceptional merit.

Jules Burnstein, general representative for Mr. Noble in the marketing of "Shame," left New York for Chicago following the showing, but promises to announce a special performance of the new picture at an early date.

KEITH BOOKS KING-BEES

The Keith Circuit, through Tom Daly, has contracted with Nat. H. Spitzer, sales manager of King-Bee Comedies, for a twenty days' showing of Billy West in King-Bee two-reelers. The first picture will be "The Fly Cop," which King-Bee released Oct. 1.

OLDKNOW MAKES HEADQUARTERS IN N. Y.

Southern Exhibitor Will Devote Entire Time to Exhibitors' Booking Corporation

William Oldknow, one of the best known film distributors of the South, has become associated with Frank Hall in the management of the U. S. Exhibitors' Booking Corporation, and will make his headquarters in New York in the future in order to devote his entire time and energy to the advancement of the new organization.

Mr. Oldknow is president of the Consolidated Film and Supply Company, with branches in Atlanta and many of the other principal cities of the South. For many years he has handled the distribution of Universal pictures in that territory.

He is one of the pioneer picture men below the Mason-Dixon line, having erected in Atlanta the Alcazar Theater, which marked the advance of picture houses from the low-ceilinged, rudely-equipped "store shows." The Alcazar was the first picture theater in America that had a balcony and other modern conveniences of theater construction.

Few men are more familiar with the conditions obtaining at present in the film world than Mr. Oldknow, and he was quick to grasp the possibilities of the exhibitors' organization evolved first by Mr. Hall, who himself is a veteran exhibitor. Both men then put their ideas into operation, with the result that the U. S. Exhibitors' Booking Corporation has been launched under most promising auspices. Temporary executive offices are being maintained in the Longacre Building, where both Mr. Oldknow and Mr. Hall will make their headquarters until larger offices in the Godfrey Building are ready for occupancy.

When the American Allied Ambulance Corps appealed for six Essanay actresses to collect money to purchase ambulances every girl in the studios volunteered. Those accepted were: Helen Ferguson, Virginia Valli, Thelma Blossom, Betty Harris, Evelyn Napier, and Hazelle Coates.

SCENE FROM "THE WARRIOR,"
General Enterprises Production.

"MOTHER" IN STORY FORM

Novelized Version of Picture to Appear in Ladies' World

The story of "Mother," George Loane Tucker's picture, will be published in a forthcoming issue of the *Ladies' World*, thereby increasing the value of the photoplay to exhibitors. This publication has the distinction of having offered in print the first serial ever produced for the screen, "What Happened to Mary?" starring Mary Fuller. It also presented in picture form "The Strange Case of Mary Page," released by Essanay and featuring Henry Walthall.

BROADWAY THEATER OFFERING

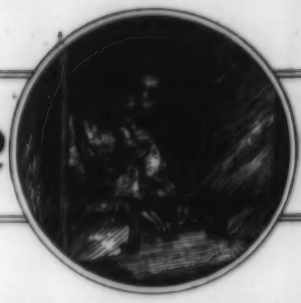
At the Broadway Theater, this week, Mae Murray is appearing in "Princess Virtue," the photoplay adapted from Louise Winter's novel of the same title. The usual short subjects of weekly news, travel and educational pictures and a two-part comedy complete the bill.

OFFICE IN TIMES BUILDING

The newly formed United States Exhibitors' Corporation, of which Frank Hall is president and William Oldknow secretary and treasurer, has taken an entire floor in the Times Building, where the headquarters of the concern are located.

Lawrence Trimble, who directed "The Auction Block" and Jane Cowl's recent screen debut, "The Spreading Dawn," is now engaged in directing the second Petrova Picture.

NEW ANGLES FOR THE EXHIBITOR



A. E. A. BULLETIN

To All Exhibitors:

An intelligent box office statement for the month of October, compared with the same kind of a statement for the month of November, will reveal facts upon which to base our contention that many ten-cent theaters will be compelled to discontinue because of the war tax. Box office facts and figures for these two months are desired from every exhibitor operating a ten-cent house. These statements should be full and complete, showing receipts, expenditures and profits for the month, with an additional statement showing the investment of capital bringing about the profit, if any.

If we receive enough of these reports to show the effect of the war tax upon the ten-cent theater, something may be accomplished in December. Comparison must be made upon these two months, as they are the only months intervening.

Prepare these reports and send them to the headquarters of either of the exhibitors' organizations, so that they may be tabulated and put into proper shape for presentation. These reports should be in our hands not later than Dec. 5.

This is important to every exhibitor operating a ten-cent theater, and we should have hundreds of these reports in our hands by that time. Start working on your October report now.

AMERICAN EXHIBITORS' ASSOCIATION.

PETROVA SOUVENIRS

The "herald" goes into the discard so far as the Petrova Picture advertising campaign is concerned. Instead of this conventional little sheet, it has been arranged to distribute to all of the patrons who attend the showing of the first Petrova Picture, "Daughter of Destiny," a large colored reproduction of the Underwood portrait of Madame Petrova, which is to appear on the front cover of the December *Ladies' World*. With each sheet will go a note of cordial greeting signed by Madame Petrova.

The initial expense of these unique advertising helps for exhibitors will, of course, be more than the cost of heralds, but the men who are paying the bills figure that such striking souvenirs will be taken into the homes of the patrons, where they will serve as constant reminders to the patrons to attend the showings of the other pictures in the Petrova series.

AN IDEA FOR EXHIBITORS

The show windows of Piper & Taft, dealers in sporting goods and gymnasium apparatus, Seattle, Wash., had an effective display in which photographs of Marguerite Clark in "The Amazons," a recent Paramount release, were used to advantage, with pictures also of the Paramount-Mack Sennett comedy girls in athletic poses. The window was excellent from every point of view, being artistically arranged, and attracted a great deal of attention. It is an idea which might be followed elsewhere and in smaller cities exhibitors themselves could very easily arrange for a similar display in local stores.

BOOKING COMPLETE SERIAL

A large percentage of exhibitors booking "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford, are taking advantage of Paramount's discount offered to exhibitors who pay in advance for the entire fifteen-week run.

Prints of the first episodes are in all exchanges and a rush of bookings has followed the trade showings in every city. Exhibitors see what they are buying in "Who Is 'Number One'?" and because they are running no risk they are taking advantage of Paramount's profitable discount for cash in advance.

CHANGE WEEKLY DATE

Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays, instead of Wednesdays as heretofore. Mutual Weekly is produced by the Gaumont Company. It is made up of current news pictures, assembled at the latest possible moment before shipment to exhibitors.

SATURDAY EVENING POST SPREAD TAKES WELL

Goldwyn Supplements Advertisements with Slide Service Supplied by Exchanges—Response Is Immediate

Quick to realize the patron power enlisted by the Goldwyn Pictures Corporation through its campaign of full-page advertisements in the *Saturday Evening Post*, the branch offices of the Goldwyn Distributing Corporation and the management of the theaters contracted for Goldwyn productions are co-operating enthusiastically to capitalize every angle of this publicity move.

A particularly interesting example of this co-operation comes from California, where the Goldwyn branch office has instituted a slide service to drive home to theater patrons the message conveyed in the *Saturday Evening Post advertisements*. Branch Manager Simmons addressed letters to all his contracted exhibitors announcing a special slide which they could secure to link the national advertising to their local publicity efforts. The slide called the attention of the audience to the full-page advertisements in the *Post* as a source of interesting information regarding Goldwyn stars and productions to be seen at the theater, and explains that through the *Post* advertisement an attractive booklet can be secured.

Manager Simmons reports an immediate response from exhibitors all over his zone. In addition to the letters received endorsing Goldwyn's *Post* campaign and expressing the warmest appreciation of it, the San Francisco branch is in receipt of acceptances on the slide service from practically all contracted exhibitors.

BONUS FOR BOOKING MILITARY PICTURE

Triangle Promotes "Who Leads the National Army!" by Extraordinary Offer to Salesmen

"Who Leads the National Army!" the one-reel military training picture being distributed by the Triangle Distributing Corporation to help the Government prove that the drafted men are under highly trained, efficient officers, is breaking all booking records for one-reel subjects. The reason assigned is the timeliness of the picture, the patriotism of the exhibitors of the country in booking it in place of some other one-reel subject for their program, and the bonus offered by Nat Stronge, who is handling the picture for the Military Training Camps Association, to members of the Triangle Distributing organization.

When Mr. Stronge was drafted by the promoters of the picture to send it along to a patriotic and financial success he immediately made arrangements with the Triangle Distributing Corporation to take charge of the distribution. This was done through Fred Kingsbury of Triangle, who volunteered to distribute the picture in the United States and turn back every cent of the rental money received for the purpose of promoting universal military training, especially among the younger generation.

The second move of Mr. Stronge was to offer a bonus of one hundred dollars to the Triangle salesman who could secure the greatest amount of bookings for the picture in a given time, and another bonus of one hundred dollars to the branch manager whose office turned in the greatest amount of bookings.

As an example of the manner in which the members of the societies are working might be cited the case of Utica, N. Y., in which city there are sixteen motion picture theaters, every one of which has booked "Who Leads the National Army!"

BRADY FINDS SUPPORT IN NEW ENGLAND

General Manager of World Film Pleased by Attitude of Exhibitors Toward Program Pictures

William A. Brady, general manager of World-Pictures Brady-Made, was the guest of honor Oct. 23 at the banquet of the New England motion picture exhibitors, held at the Copley Plaza Hotel in Boston.

The occasion was of more than ordinary importance, and at the speakers' table, in addition to Mr. Brady, were Mayor Curley, of Boston, former Governor Walsh of Massachusetts, and other men of national renown. After Mr. Brady had finished his address to the assembled guests, he took occasion to make himself personally acquainted with as many of them as he could in the time at his disposal.

"I found these men an exceptionally thoughtful and clear-headed body," said he to a reporter upon his return to New York. "About 300 of them were present, representing Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut, doing business in all cities of consequence in what is the most thickly populated section of this country—with as high a range of intelligence as you will find anywhere on earth.

"I particularly wanted to get the views of these men on certain matters—more especially the program vs. the special price features, and I was entirely surprised as well as gratified with the result. I found the opinion to be practically unanimous that the program was increasing in strength every day, and that its ultimate survival over all competition was regarded as a sure thing.

"My own faith in the program is well known and has never wavered for an instant. But if there had been so much as a wabble in my inner consciousness, this Boston experience would have straightened me up in a jiffy. It was well worth the fatigue of the journey over and back to receive such an assurance from such a source. For a man to know he is right is a very desirable state to be in, but to find out that a lot of others also know it is a heap of satisfaction even to the most self-reliant of us.

"I discovered also during this particular evening that these exhibitors regarded our organization with a high degree of confidence. 'The thing I like above all else in the World service,' said the owner of several theaters in one of the largest cities of this important territory, 'is that I can depend on the statements of your representatives. In other words, they do not try to "kid" the exhibitors, or boost your pictures unreasonably, or misrepresent anything in the slightest degree. An exhibitor likes to be treated on the level as much as any one else, and appreciates the consideration when he gets it.'

"The speaker made it clear that he had nobody specially in mind as illustrating the contrary side of his declaration, but went on to say that dependability was not a prominent feature in the statements of some salesmen drumming up business for a special feature and not expecting to call again."

PRIZE FOR REVIEW

James Gilosky, proprietor of a prominent St. Paul moving picture theater, has taken a novel means to popularize the Broadway Star O. Henry pictures, released through General Film Company. In connection with the recent showing of "The Defeat of the City" for four days at this theater, Manager Gilosky offered a cash prize for the best review submitted by a patron of his theater. Scores of replies were received from persons who saw the four reel picture, and so much interest was aroused that crowded houses were attracted for the entire period.

"CAMILLE" WINS FAVOR

Bookings of the Hesperia "Camille," released by General Film Company, up to date have served to confirm earlier estimates of the value of the six-part de luxe attraction as a money getter. "Camille" has just closed a financially notable run in a prominent down town Chicago house, and it is being featured in many important moving picture theaters about the country. Two of the latest and most important bookings for "Camille" received by General are at the Palace Theater in Buffalo and at one of the largest down town theaters in Dallas.

One of the real actors of the legitimate, a man who has appeared in the most dramatic and emotional of the older plays, and possesses a physique and quality in his work that smacks of the great days of the drama—Melbourne McDowell—has been re-engaged by Thomas H. Ince, and will appear in a new film to be released by Paramount and starring Dorothy Dalton.

BARRET McCORMICK

Mr. McCormick, managing director of the justly celebrated Circle Theater, Indianapolis, which recently completed its first year, has by continuous application and artistic ability, built up an entertainment for Indianapolis that can be compared with the finest of its kind in the country. He presents the best in motion pictures, choosing what he considers will please his audiences the most, supplying atmospheric stage settings and augmenting the programs with a fine musical accompaniment. The Circle's first and successful year is a practical example of Mr. McCormick's ability to give the public what it wants.

DECEPTIVE POSTERS BAD FOR BUSINESS

Mutual Takes Care Not to Give False Impression of Pictures

"There is absolutely no excuse, with the possible exception of inferior production, for making motion picture posters deceptive. Camouflage has its uses, but it does not lend itself to the theater lobby. The up-to-date distributor does not issue deceptive posters."

This was the comment of H. F. Turrill, in charge of posters for the Mutual Film Corporation, upon stories that exhibitors are meeting increasing difficulties in securing paper which truly portrays the production, and that the use of camouflage in posters has become one of the big troubles of the exhibitor.

"The lobby display is the exhibitor's show window," continued Mr. Turrill. "The public demands that the lobby display be a sample of what he has to offer. The distributor has no right to lead the exhibitor to advertise untruthfully. The exhibitor himself is usually blameless, but it is he that suffers from deception. He has no way, except by a review, to know what the film contains. The only thing he can do is to take down the offending paper when he finds that it is misrepresentative.

"The public demands realism in posters and they must not picture anything which is not in the picture. The merchant puts into his show window the most attractive samples from his shelves and there is no reason, within the strictest rules of the ethics of advertising, why an exhibitor should not show in his lobby the most attractive scenes from the picture.

"Mutual prepares its posters with two purposes in mind. They are designed to be attractive enough and bright enough to catch the eye of the passerby, even though he is across the street. They are prepared to be so attractive that when once they have arrested the attention of the passerby they will create a desire within him to see the production.

"Once the passerby is induced to enter the theater by a poster which misrepresents the attraction, he is apt never to be induced to enter that same theater again through the medium of the lobby display. Human nature proves beyond a question of doubt the fallacy of deceptive paper."

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Spreading Dawn," Goldwyn; "The Flaming Omen," Vitagraph; "The Seven Pearls," Pathe; "The Price Mark," Paramount; "The Best Man," General Film

"THE SPREADING DAWN"

Five-Part Drama by Basil King, Featuring Jane Cowl. Produced by Goldwyn Pictures Corporation.

The Players.—Jane Cowl, Mabel Ballin, Florence Billings, Helen Blair, Mrs. Edith McAlpin, Orme Caldara, Henry Stephenson, Cecil Owen, and Edmund Lowe.

POINTS OF INTEREST

Jane Cowl's screen debut as a Goldwyn star. The artistic production, combining fine scenic effects and expert direction given a novel story.

For Jane Cowl's screen debut, Goldwyn has provided novel material in Basil King's story, "The Spreading Dawn." Given an artistic production, the film is an exceptionally entertaining and interesting feature. Mr. Ballin, the art director, has added fine scenic effects. He has presented the spirit and atmosphere of the ante-bellum days with charm and excellent judgment. Two scenes in particular are fine examples of his art and imagination—one, the photographing of a pretty scene from behind paned glass windows, and the other, a scene in silhouette, showing the parting of the sweethearts on a hill at daybreak. There were more spectacular scenes, too, but these done on a big scale were of a more theatrical nature and were not quite so convincing as those of charming simplicity.

Another feature that was noted with pleasure was that the story, though concerning life during the Civil War days, was not laid in the South, with negro dancing on cotton plantations, but the scenes were, instead, laid in New York. This is quite unusual, for we are generally made to believe—in pictures—that only the South can represent truly the atmosphere of the Civil War days.

"The Spreading Dawn" is essentially a tragedy, as far as Jane Cowl, in the character of an aristocratic lady, is concerned. It shows her cherishing a sorrow that came to her when she, as a young bride, had lost her husband through an unfortunate chain of domestic circumstances. The incidents of the tragedy were unfolded—not by the usual means of a dream episode, but through the reading of her diary by a niece who was attempting to gain consent to her marriage.

Aunt Patricia (Jane Cowl) has nursed an antipathy towards all men. Her own life had been blighted because she thought her own husband had not been faithful. During a furlough from the front he was endeavoring to free his brother from the implications of an intrigue, when he is killed by a jealous husband. Aunt Patricia, witnessing the murder and believing her husband guilty, refused to read his death-bed letter, which contains an explanation of the whole affair.

A flash-back is hereupon shown in which the young niece convinces her aunt of the necessity of reading the letter. Naturally, all misunderstandings are cleared up and the girl wins her aunt's consent to her marriage.

Miss Cowl, as the young bride and the embittered old lady, was at all times a striking and vital character. Indeed, she humanized the role to such a degree that her debut on the screen is of a triumphant nature. Orme Caldara was an engaging personality as the hero. Henry Stephenson was forceful and dignified as the jealous husband. Mabel Ballin was winsome as the niece. Other parts were handled capably by the remaining members of the company.

The unusual nature and novel method of presenting the story, combined with the name of a popular stage star in the leading role, should be of interest to exhibitors catering to a discriminating clientele.

H. D. B.

"THE FLAMING OMEN"

Five-Part Drama by Andres de Sargurola, Featuring Alfred Whitman and Mary Anderson. Produced by Vitagraph Under the Direction of William Wolbert.

The Players.—Alfred Whitman, Mary Anderson, Otto Lederer, S. H. Jennings and Clara King.

POINTS OF INTEREST

A colorful story of the Peruvian sun-worshipers. The excellent judgment shown by the director in selecting picturesque backgrounds.

Vitagraph has utilized the ever-truthful Kipling lines, "For East is East and West is West, and never the twain shall meet," in its latest production, "The Flaming Omen"—a colorful story concerning the native Peruvians. Fine judgment has been used by Director Wolbert in his selection of picturesque backgrounds. The beautiful scenery and wonderful sunsets add greatly to this tale of primitive passions. Starting with an excellent representation of the life of the Incas—a tribe of Peruvians, who worship the Sun God Inti, the story loses a little of its appeal in its transference to the English setting and the somewhat conventional story of a man who loves and is loved by his foster sister—neither having a knowledge of their true relationship. However, for the ending, the principals of the drama are moved to the high hills of Peru and a stirring climax is reached at the foot of the image of Inti.

Coya, a native Peruvian, forsakes the religion of her forefathers and adopts the Christian faith. In an uprising of the sun-worshipers, she is stoned and escapes death only through the aid of Watkins, an Englishman seeking a fortune in Peru. Two years later, having accumulated vast wealth and tiring of Coya, he deserts her and their infant son Dorian and leaves for England. Coya heartbroken, kills herself at the foot of Inti, the Sun God. Travelers find the little boy and Lord Haviland, having lost his daughter, adopts the child. Grown to manhood, Dorian has inherited the name and fine estates of Haviland, but is troubled with visions of an Inca woman kneeling in anguish at the foot of an image. These visions interfere with his marriage to Violet, daughter of Watkins, who had upon his return to England, married a lady of aristocratic birth.

Deciding to revisit the land of his birth, Dorian arrives in Peru, where he is strongly attracted to Blanca, a girl who—like himself, half Inca and half English—is unrestrained in her passions. She is beloved by Natcho, an Inca chieftain. Having been repulsed, Natcho leads his tribesmen against the English visitors. In the battle that follows both Violet and her father, who had followed Dorian to Peru, are slain, but not before Watkins confesses that he is the father of Dorian. Thus Dorian finds his past affection for Violet accounted for and he is free to marry Blanca, the Peruvian maid.

Alfred Whitman gave a forceful portrayal as Dorian, while Mary Anderson was the primitive Blanca. Other parts were capably handled by Otto Lederer, S. H. Jennings and Clara King.

H. D. B.

"THE SEVEN PEARLS"—Pathe Serial

"THE SEVEN PEARLS"

Serial Featuring Mollie King, with Creighton Hale. Produced by Astra, Under the Direction of Donald Mackenzie. Released by Pathe.

"The Warning on the Wire," Episode 9. The Players.—Mollie King, Creighton Hale, Leon Barry.

POINTS OF INTEREST

A chapter of thrilling suspense. Ilma's descent over cliff and dispatch of life-saving message.

In this episode a mysterious voice on the wire tells Ilma: "Parsons, the jeweler, has one of the pearls!" Awed and mystified, Ilma and Harry go to the jeweler's, and there see the pearl purchased by Mayor Winton and his daughter, Marjorie. Harry follows the Mayor to his dentist's, where he sees and hears Perry, disguised as a woman, threaten the dentist with the exposure of an old prison sentence if he does not "do away with" the Mayor. Meanwhile, Ilma has interviewed Marjorie Winton and urged upon her the return of the pearl—the possession of which means so much to Ilma. The Mayor, returning, promises the pearl if the men who are plotting against his life are apprehended. For safety's sake, he then leaves for his camp in the Adirondacks.

Ilma, dressed as a dental nurse, goes to the dentist's office, and there intercepts a message to the effect that there is a drug beneath the Mayor's crowned tooth which will cause death inside of twelve hours. She communicates with Harry, and, failing to reach the Mayor by telephone, they both start in an automobile for the mountains. The car breaking down, Harry lowers Ilma over a cliff to an electric light wire below, where she sends a message to the Mayor that saves his life. Harry then hauls Ilma back to safety to find she has fainted.

D. A. B.

"THE PRICE MARK"

Five-Part Drama by John B. Hitchie, Featuring Dorothy Dalton. Produced and Directed by Thomas H. Ince. Released by Paramount.

The Players.—Dorothy Dalton, William Conklin, Thurston Hall, Adele Farrington, Edwin Wallock, Dorcas Matthews, and Clio Ayres.

POINTS OF INTEREST

A series of stirring scenes, finely acted and directed. Miss Dalton's appearance in a sympathetic role. An elaborate production.

Having forsaken screen vampires, Dorothy Dalton should be congratulated upon giving such an excellent performance in a sympathetic role. For her debut in Paramount pictures, Thomas H. Ince has chosen wisely and has gone far from "the eternal triangle" paths. "The Price Mark" has been given an elaborate production and has been finely directed. Developing interest as the story unfolds, and leading up to an exciting climax, the film is a wholly creditable achievement of Mr. Ince's art as a producer. Only once does the spectator become confused—and later developments clear away the mysterious meaning of the first half reel.

Paula Lee, struggling to make a living as a model, innocently becomes the victim of Fielding Powell, an artist of note. Later she follows the easiest way and lives in the handsome apartment he provides. Meeting Dr. Meifi accidently, a warm friendship is kindled between the two. Fielding learns of a man's visit to Paula, and sets her free of her obligations to him. This enables Paula to go to the doctor, who, though knowing her past life had not been blameless, desires to marry her.

One day Fielding pays a visit to Dr. Meifi, who was an old friend of his, and is astonished when introduced to Paula, now Mrs. Meifi. His old desires aroused, he forces a promise from her to visit him that night. In his home he demands their old relationship shall be continued as the price of his silence. Paula seeks to escape and is struggling with him when Fielding's servant, desiring to avenge his sister's honor—a girl who had met with an unhappy fate at Fielding's hands—plunges a knife into Fielding's heart. Dr. Meifi is summoned and arrives in time to hear Fielding confess that he was to blame for Paula's predicament.

Those who contributed excellent support to Dorothy Dalton's sympathetic portrayal of Paula, were, Thurston Hall, as the devoted Dr. Meifi, and William Conklin, as the villain-artist. The part of Hassan, the mysterious servant, was finely acted by Edwin Wallock.

This interesting and well-filmed picture will undoubtedly meet with wide approval. Dorothy Dalton's name is an added attraction that can be counted on by exhibitors.

H. D. B.

"THE BEST MAN"

Four-Part Drama, Featuring William Ehfe and Margaret Landis. Produced by Balboa, Under the Direction of Bertram Bracken and Released by General Film, Oct. 12.

The Players.—William Ehfe, Margaret Landis, Gordon Sackville, Captain Nicholson, Mollie McConnell, Clifford B. Gray and Frank Brownlee.

POINTS OF INTEREST

A story that will be liked by many people. Capable acting throughout.

In "The Best Man," as the title suggests, it becomes necessary for a young lady to choose between two suitors. Each has a certain amount of appeal to her and, being young and unsophisticated, therefore excusable, she does not really know her own heart until just at the climax. One of the interesting things about the picture is that she also has the audience guessing, as there is no regulation hero stuff and the faults of both the men are clearly brought out—with a thoroughness that might make some girls renounce both of them and bestow their affections on some other of the local talent in the small fishing village where her father is doctor.

One of the men is an habitual drunkard, who comes to her father from the city for treatment and the other is a fisherman, large, strong, handsome and also given to bibbling. But in the end the city chap has affected a complete cure and in a few instances at the close of the picture proves himself to be the best man, so the girl chooses him. There are so few faults in the direction that they have no effect on the film as a whole. The fishing village atmosphere is well established and the continuity is unbroken.

All of the players, both in the large and small parts, display a fine understanding of their roles and an ability to portray them well. William Ehfe, the suitor from the city, gives a reasonable performance of a young man getting over the effects of a much too free use of alcoholic stimulants, and in one instance he makes an attack of the d. t.'s entirely realistic. Gordon Sackville is vigorous as the fisherman and Margaret Nicholson is charming.

"The Best Man" is suited for the program of a community theater. Being one reel shorter in length than the usual feature, it allows for more short subjects.

F. T.

"THE MAN TRAP"

Five-part Melodrama Featuring Herbert Rawlinson. Produced by Bluebird Under the Direction of Elmer Clifton.

The Players.—Herbert Rawlinson, Sally Starr, Ruby La Fayette, Jack Nelson, Mark Fenton, Frank McQuarrie and Hal Wilson.

POINTS OF INTEREST

The cast does excellent work individually and as a whole. Special mention should be made of Ruby La Fayette, who made a small part stand out.

The producers of "The Man Trap" attempt to engage the spectator by its many incidents of melodramatic action and the speed with which they are flashed on the screen, thinking, perhaps, that the faster they come and the more exciting they are the less attention will be paid by the audience to the logic of the story. But it is safe to assume that even the most gullible will resent repeated improbabilities and the stretching of the long arm of coincidence out of joint. And when an over-familiar story is handled in this manner it is hardly probable that the aforesaid action and speed will carry the picture along.

In the first scene we are taken to a jail where a young newspaper reporter has been incarcerated through the efficiency of our old friend, the frame-up. He escapes and starts out to get retribution on the men who used him as the foil to escape suspicion themselves. One of them he finds has been murdered and the other is made to confess both the crime of "framing" him and killing his co-worker. The love interest that some producers say must be in all pictures is introduced by having the girl find that the man to whom she is engaged is a weakling, and turning her affections toward the boy reporter who loved her in the long ago.

The director has staged this story to its best advantage and he has put on a few scenes that are thrilling, such as the automobile accident and the clever manner in which the man eludes his pursuers when escaping from prison.

Herbert Rawlinson, in a role that does not tax him to the full extent of his ability, does very well. Sally Starr is a pleasing heroine and Ruby La Fayette, an actress of the old school and now in her seventy-second year, contributes another one of her delightful characterisations of a mother, for which she is fast becoming famous. The photography has the usual clearness that marks all of the Bluebird productions.

"The Man Trap" will be liked where audiences put action before a reasonable story.

F. T.

"LAW AND ORDER"

Two-Part Drama, Adapted From the Story by O. Henry. Produced by Vitagraph, Under the Direction of David Smith and Released by General Film, Oct. 20.

The Players.—Chet Ryan, W. L. Rodgers, Claire Toner, Roy Bender, Frances Parka, Georgia Waddell, Dan Duffy, Charles Wheelock, Jack Wetherby and Jack Pierce.

POINTS OF INTEREST

A picturization of an O. Henry story, well staged in each department of production.

O. Henry's story, "Law and Order," lends itself especially well to screen adaptation. It is Western stuff with a refreshingly new point of view, and, adhering to the original, it is narrated with a swing that marks all of the O. Henry material. Many of the subtitles are taken from the original text, and their value can at once be appreciated.

The complete story is a cut back. A cowboy and the Old Timer are sitting beside a fireside. When somebody passes, the Old Timer draws a gun, but the cowboy informs him that there is no need for such things nowadays as law and order prevail in the State, and by way of illustration starts a tale of what happened years before. Those familiar with the story will remember about the sheriff, a stickler for law and order, who brings a man to justice to find that he is his own son. He declares a moratorium on his duties.

The greater part of the picture is enacted amid beautiful Western scenery, and it abounds with thrilling incidents—stage coach runaways, expert horsemanship and gunplay. The narrative progresses evenly and the long jumps in time are explained with reasonable titles. Chet Ryan stands out from the rest of the cast as Bud Oakley, the cowboy who was the sheriff's pal and deputy. The rest of the players meet all requirements.

An O. Henry story can be put on any program. "Law and Order" comes up to the high standard of entertainment set by the pictures that have preceded it. The name of the author should be prominently displayed in all advertising. F. T.

"THE FABLE OF ALL THAT TRIANGLE STUFF AS SIZED UP BY THE MEAL TICKET"

Two-Part George Ade Fable, Produced by Essanay and Released by General Film, Oct. 13.

The Players.—Rod LaRocque, Marguerite Clayton, William F. Clifton, Marion Skinner and R. Paul Harvey.

POINTS OF INTEREST

The subtitles, which are Ade's own slang and very humorous.

There are few series of pictures released week by week that maintain the same average of excellence as do the George Ade fables. And not only are they consistently excellent as a class, but individually they have a humor that will appeal to all types of audience and offer an entertainment that everybody will enjoy. The present instance is no exception.

"The Fable of All That Stuff As Sized Up By The Meal Ticket" recounts the married life of Effie and Joe. Effie is in for the Highbrow Stuff and regards Joe as a Handicap to her Career. She wishes to divorce Joe and marry a Literary Gink, with Long Hair. Joe aids him to prosperity in business and then gets him to cut his hair and substitutes rational clothes for the Flowing Tie and things. Joe takes him before Effie in his new Get Up. She took one look at her hero minus his Samsons, then snuggled up to Joe. Moral: Many an Aviator would Look foolish sawing Wood.

If you are not already booking the Ade fables this one will make an excellent start. It will fit into any program and turn "them" away laughing. F. T.

"THE FATAL RING"

Serial Featuring Pearl White. Produced by Astra, Under the Direction of George B. Seitz. Released by Pathe.

"The Death Weight," Episode 17.

The Players.—Pearl White, Warner Oland, Ruby Hoffman and Henry Gsell.

POINTS OF INTEREST

Rapid-fire action. Hand-to-hand fight between Pearl and Carslake. Dizzy chase over roof-tops.

In this episode we find Pearl about to be crushed beneath the giant weight of a pile-driver released by Carslake. Before it strikes, however, she contrives to escape and to undertake the pursuit of Carslake alone; for Tom has been knocked unconscious by her arch enemy. The chase is conducted over roof-tops and through a building where Pearl meets Carslake and engages him in a battle that is a marvel of realistic stage direction. But Carslake at last escapes and seeks the serenity of his apartment. There, he reads that John Blake, the business partner of Pearl's father, is dead and that his daughter, Bessie Blake, is his sole heir.

Meanwhile, Pearl is at home in consultation with Tom Carlton about the Violet Diamond. She then learns that Bessie Blake is to be her guest, and she gives the diamond to Tom, fearing a nocturnal visit from Carslake. Bessie arrives, and the house is entered; but the diamond, owing to Pearl's forethought, is safe with Tom. The next night, on a slumming trip through Chinatown, Pearl, Bessie Blake, and Tom are held up by Carslake's hirelings. The episode fades out as Pearl, about to escape, finds her pathway blocked. D. A. B.

REX BEACH PICTURES

"The Wickedest Woman in the World"

SHE played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the *real* girl. The girl who could cook and sew; the girl who wanted a home and "kiddies;" the girl who hungered for love and affection. She is but one of the hundred human characters in

Rex Beach's Greatest Story

THE AUCTION BLOCK

which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of

Goldwyn
Distributing Corporation

16 East 42d Street New York City

"THE DESIRE OF THE MOTH"

Five-part Melodrama Featuring Ruth Clifford. Produced by Bluebird Under the Direction of Rupert Julian and Released Oct. 22.

The Players.—Ruth Clifford, Monroe Salisbury, W. H. Bainbridge, Rupert Julian, Milton Brown and Al Sears.

POINTS OF INTEREST

Well staged Western scenes. Appearance of Monroe Salisbury as a Cowboy.

In "The Desire of the Moth," the title of which does not bear the slightest analogy to the story, Monroe Salisbury makes his initial bow as a featured Bluebird player, and it is at once possible to see that this firm will not have much difficulty in developing him into a popular matinee idol. He displays a pleasing personality and uses his eyes ever so effectively. He has rigged himself up in an array of cowboy furbelows that are just the opposite of the simplicity of either Hart or Fairbanks, and consequently he stands out in a crowd, said crowd in this picture being a group of excellent horsemen and good actors. Even though he is almost completely enveloped in trappings it can be seen that Mr. Salisbury is a capable actor.

Hold-ups comprise the chief material of the company, which includes Ruth Clifford, who is starred but is not given much to do; Rupert Julian, who directed the picture as well; Milton Brown, W. H. Bainbridge, and Al Sears. There are so many one-man commands to a group of men to throw up their hands that the cast seems to be continually reaching for something slightly over their heads. The action, which is of a kind that has always met with favor, is hurled on the screen at such a pace that it carries one along by its own sheer force, hardly giving the onlooker time to readjust his mind to the story from scene to scene.

This story takes us out West, amid really beautiful scenes, which are photographed with the clarity that predominates in all Bluebird productions, and introduces us to a typical bad man, who reforms immediately he sets his eyes upon the heroine. He then becomes the foreman of her father's ranch, and it is not long after that he is falsely accused of the murder of a cowboy he discharged, but by a ruse and the assistance of a friend, the real murderer is found. It is in these later scenes that the previously mentioned holdups occur, approximately averaging three per incident. This, however, makes for rapid action.

"The Desire of the Moth" will please wherever typical Western melodramas are liked. F. T.

AFTER THE WIND-UP"

Two-Reel George Ade Fable. Produced by Essanay and Released by General Film.

The Players.—Rodney LaRock, Hassilo Coats, Julian Barton, Marion Skinner, Donald Clayton and Marion Murray.

POINTS OF INTEREST

The fresh humor, derived mostly from the titles, which are excerpts from the original.

The adapted George Ade fables are about the only pictures that can be recalled which do not suffer from an abundance of titles. In this fable there are a large number and they are the humorist's own words, which is assurance enough that the film is uproariously funny. The scenes, in themselves, merely visualize Mr. Ade's peculiar and searching insight into human nature. They show in truthful ridicule the social activities and the attitude of the family and friends of an engaged couple during the weeks previous to The Great Event. It has as a moral—"Married men are not sent to war. They have suffered enough already."

The fable will fit into any program and its lively fun will prove welcome in following a dramatic feature. A mention of its showing should draw. F. T.

Goldwyn Pictures

MARY GARDEN IN "THAIS" AT REGULAR RENTAL PRICES

GOLDWYN PICTURES' powerful organization takes the most important step of its career by announcing that all contract customers of Goldwyn will receive our most brilliant and costly production at no advance in prices.

Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

We could make a fortune with Mary Garden in "Thais" by presenting her at advanced prices; by exacting higher rentals for the first production of one of the world's greatest artists.

But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are *our actual partners* in this great enterprise; that by making *you* successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.

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"FIGHTING BACK"

Five-Part Drama, Featuring William Desmond. Produced by Kay Bee Under the Direction of Raymond Wells and Released by Triangle.

The Players.—William Desmond, Claire McDowell, Jack Richardson, Curley Baldwin, Pete Morrison, William Ellingford, Thomas H. Guise, Thornton Edwards and Josie Sedgwick.

POINTS OF INTEREST

Incidental scenes at the Western rodeo. The able characterization done by William Desmond.

It has been the cry with some people that too often the producers forsake naturalness to create sympathy for the principal character in their production. Whether or not they are right we leave for you to decide, but there is no need for discussion of this in "Fighting Back." The only way appeal could have been brought into the picture was to have created every possible ounce of sympathy for the chief figure. Instead, the producer destroys it by asserting and reasserting—so that it seems as if it would never end—that the man, who is programed as the weakling, is a cringing coward, spiritless and afraid of his own shadow. He never fights back and we hate him for it, so that when he really does get up spunk enough to display some sort of courage, the audience is not with him, and almost resents his destruction of the villains, who, at least are not spineless.

Once the story gets under way, which is about half way through the picture, the first half being consumed with establishing the character, it proceeds with enough dramatic action to hold the attention. The Weakling falls in love with a woman, a dance hall entertainer, who is also down and out, but virtuous. His love is returned and this finally injects enough courage in him to fight the man who is undoubtedly the villain because he walks about invariably smoking cigarettes and looking sinister. After a rough and tumble fight in the woman's room, The Weakling and the woman escape and he is immediately restored to his post of captain in the army, from which he was banished on false circumstantial evidence, which is given as the sole excuse for his spineless behavior.

William Desmond certainly drives home the man's weakness, and it is undoubtedly not his fault that it is done at such length. He gives a performance that is touched up with little pieces of business that make for perfect understanding on the part of the audience. The rest of the cast do good work. The director has established the atmosphere we have come to expect in Western melodramas and once the script allows him to get into his stride and the character establishment is done away with the story progresses evenly. The scenes at the rodeo, showing the contests in trick horsemanship, lariat throwing, etc., are entertaining.

F. T.

"WEAVERS OF LIFE"

Six-Part Drama by Harry O. Hoyt and John B. Clymer. Produced by Edward Warren.

The Players.—Helen Hayes, Howard Hall, Harry Hadfield, Earl Schenck, Beatrice Allen, Kenneth Hunter, Dorothy Benham and Barney Gilmore.

POINTS OF INTEREST

A clean story, wholesomely presented. Theme that portrays the regenerative influence of a "good example."

The principal merit of "Weavers of Life" is that it does not contain a single objectionable feature; and, out of material rich with opportunities for prurient enlargement, this merit cannot be rated too highly. It is a clean story, treated with an absence of sex that somehow recalls the old billboard posters of Fairy Soap; and in a wilderness of offerings palpitant with the opposite, it stands forth a green and shining oasis, infinitely cool and infinitely refreshing.

The theme is the regenerative action of a young girl's love on all with whom she comes in contact, by the good example of her own kindliness. Peggy, a department store girl, engages the interest of a rich young man, whose father indulgently proposes that she come and make her home with them, in order that his son may be cured of the infatuation. This is eventually accomplished, and Peggy returns to her lad of the tenements, but not, however, before she has wrought a change in the characters of those she leaves behind.

Helen Hayes, as Peggy, is youthfully engaging and qualifies pleasantly in the character's innocuous requirements. Howard Hall is amply convincing as the rich father. But Barney Gilmore, as the policeman, gives the most creditable performance of all.

D. A. B.

"THE BELGIAN"

Six-Part Drama by Frederick Arnold Kummer, Featuring Walker Whiteside and Valentine Grant. Produced by Sidney Olcott Players, Inc., Under the Direction of Mr. Olcott.

The Players.—Walker Whiteside, Valentine Grant, Arda La Croix, Sally Crute, Georgia Majeroni, Anders Randolf, Henri Leone and Blanche Davenport.

POINTS OF INTEREST

The patriotic nature of the story. The interesting exposition of the German spy system. An appealing romance of two Belgian fisher-folk. The timeliness of the theme and the meritorious production.

Frederick Arnold Kummer gives promise of duplicating his success as a novelist in his new capacity as scenario writer. In "The Belgian," the timeliness of the theme, the highly interesting exposition of the diabolical efficiency of the German spy system, the pretty romance of Jeanne, whose lover is caught in the Kaiser's web of intrigue, and the excellence of the production all combine towards making this picture one of the best and most popular type of patriotic films. We have witnessed these film "workings of the Kaiser's spies" before, but never have we seen so ingeniously cunning and original methods used as Mr. Kummer has devised for "The Belgian."

Just before that fateful day in August, 1914, Jeanne and Victor, two simple fisherfolk of Belgium, were bidding a tearful farewell. For had not Victor been offered great opportunities in Paris? And had not Jeanne made the sacrifice of losing her beloved so that he might become a great sculptor? Victor's departure was noted with great pleasure by one of the Kaiser's chief spies, Berger—the postmaster of the little Belgian village—who wished to marry Jeanne, but heretofore had been unsuccessful in his efforts.

In Paris, after months of labor, Victor is finally acclaimed by fashionable France and is looked upon with special favor by the Countess de Vries—a beautiful but heartless worker in the Kaiser's cause. Here Victor forgets his fisher-maiden and basks in the smiles of the countess. But the news of the oncoming Prussian hordes awakens his patriotism and he joins his regiment. In a subsequent battle he is temporarily blinded. This is Jeanne's opportunity to prove her devotion and without his knowledge she nurses him through his dark days. The countess, of course, deserts him, but he is not convinced of her faithlessness until—with his sight restored, he sees her caught by the French secret service.

Berger, too, has been likewise disposed of and Jeanne returns to the ruins of her home in safety. Victor follows her there but Jeanne repulses him. After several months, however, they are reunited and find comfort in the fact that their beloved fatherland is slowly but surely driving the ruthless invaders from its boundaries.

There were many fine scenes showing the conflict between the staunch Belgians and the Prussians. There were also some very beautiful pictures showing peaceful Belgian fisher-folk happy in their work and play. In fact, the photoplay in general was excellent.

The acting, too, was of a high order. Walker Whiteside was a convincing Victor, while Valentine Grant was appealing as Jeanne. Sally Crute deserves special mention, for, as the beautiful Countess de Vries, she contributed a fine bit of acting.

The timeliness of this picture as well as its patriotic fervor should prove valuable to exhibitors booking it.

H. D. B.

PATHE CLUB ELECTS

The annual election of officers of the Pathe Club was held Saturday, Oct. 13. J. A. Berst was re-elected president, Paul Brunet, vice-president, and J. W. Kyle, secretary. J. Egan was elected treasurer. M. Ramirez Torres, P. A. Parsons, L. E. Franconi and M. W. Davidson were re-elected to the board of governors. A. Gini is the new member to be elected.

The treasurer's report showed the finances of the club to be in good condition, with a large surplus in the bank. It is planned to secure a club house within the near future and a committee was appointed by President Berst to look up desirable quarters.

Oscar Bennett Depue, for twenty-five years associated with Burton Holmes, the noted traveler, lecturer, photographer and author, rounds out his quarter century of service in this work with Mr. Holmes this year.

PHYSICAL CULTURE SCREEN MAGAZINE

Bernarr Macfadden Will Prepare Monthly Issue for General Film

General Film Company announces a novel film feature in Bernarr Macfadden's Physical Culture Screen Magazine, to be released monthly in one-reel form. The first number of this new screen magazine is dated for Nov. 5, and will offer something refreshingly new for motion picture audiences.

In view of the trend of thought stimulated by the drafting and training of armies for service abroad, the Physical Culture Screen Magazine promises to strike a popular chord. The prominence of the editor, Bernarr Macfadden, as a physical culture expert, guarantees that the magazine will carry something of real value to every man, woman and child anxious to improve his or her own health through the medium of strengthening and graceful exercises. The subjects to be included in the first number of the Physical Culture Screen Magazine will be muscular poses, wrestling, deep breathing, gymnastic exercises for girls, classical dancing, laughing as an exercise, and recreative stunts for youngsters.

These various subjects will be pictured with the aid of some of America's best known men and women athletes. Vera Roehm; George Bothner, champion middleweight wrestler of the world, and Margaret Crawford, premiere classical dancer of Grecian creations, are among the best known experts who assist Editor Macfadden in preparing the first release.

The Physical Culture Screen Magazine will be produced by the Physical Culture Photoplays Company, of which Bernarr Macfadden is president and treasurer; M. Macfadden, vice-president, and Robert R. Reynolds, secretary and managing director. The executive offices of the company are located in the Flatiron Building, 949 Broadway, New York. The company will produce photoplays dealing with physical subjects, of which the magazine will be one of the most important features.

"THE JUDGMENT HOUSE"

Blackton Production of Parker Novel Portrays Woman's Influence in War

The story of "The Judgment House," which will be released by Paramount Nov. 19, as the first of J. Stuart Blackton productions of Sir Gilbert Parker's famous novels, is one that is particularly powerful and the producer has followed the lines of the story with great fidelity, it is stated.

It tells of Jasmine Grenfel, a beautiful and frivolous English girl, who has two suitors—Ian Stafford, under-Colonial secretary for England, and Rudyard Byng, who is host at the reception at the opening of the play. Miss Grenfel asks Stafford to give her a year before asking a definite answer. Byng is a forceful personage who has battered his way to wealth in the diamond fields of South Africa. Stafford, if less robust as a type, is more intellectual than Byng. The latter proposes just as Stafford's year of probation expires, and Jasmine accepts him.

This brief outline gives but a faint picture of the tremendous dramatic intensity of the picture which involves battle scenes of the most exciting description and moments of emotional power. Wilfred Lucas will be seen as Byng; Conway Tearle as Stafford; Violet Heming as Jasmine; Paul Doucet as Fellowes; Crazy Thunder as Krool; Florence Deshon as Al'mah, and Luciel Hamill as Lou, the coster girl.

ESSANAY SCENICS

New Series to Be Introduced Early in December—Titles Announced

Essanay has just announced the titles of its new series of scenic pictures. These pictures have a screen time of 15 minutes, and are of such a nature that they may be used in connection with any sort of program, whether the feature picture be comedy, comedy drama or tragedy. The fact that they are short also is an advantage. The first series of pictures covers a range of territory all the way from Canada to the southwest of the United States.

The subjects will be released weekly, beginning about Dec. 1. The titles of the first ten follow: "Salmon Fishing in New Brunswick," Northeastern Canada; "Lake Louise. Visiting a Fairyland which Artists of Book and Brush Have Proclaimed the Loveliest Spot in North America"; "Banff National Park. A Trip Through the Great Playground of Canada, covering an area of 2,000 square miles in the heart of the Rocky Mountains Park"; "The Great Natural Industries of Canada"; "Water Powers of Western Canada"; "Through Canada from Coast to Coast"; "How Canada and the Farmer Co-operates in Grain Raising"; "Agricultural Opportunities in Western Canada," and "Scenes Among the Navajos."

THRILLING STUNT PICTURE

"A Race to the Drawbridge," the first and current release in the new Kalem series of "A Daughter of Daring," released by General Film Company, is replete with the sort of action made famous by Helen Gibson, "The Danger Girl," in her earlier pictures. In this picture, Helen is instrumental in helping the authorities run down a gang of bank robbers, and saves the life of a detective in one of the most thrilling of stunt pictures.

"The Manx-Man" Starts Its Nation-Wide Sweep As a Big Profit-Maker

IN SEATTLE, in Atlanta, in a score of big cities this remarkable production has drawn record-breaking attendances and justified all predictions as to its success.

Exhibitors have found that Hall Caine's name, as its author, has box-office magnetism; that this great story is already known to all intelligent people who therefore wish to see it on the screen and that the name of its director is a guarantee of photodramatic achievement.

Here is a production that means assured profits everywhere it is presented.

THE MANX-MAN CO
PRESENTS
GEORGE LOANE TUCKER'S
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Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

Booked as a separate attraction and available to all exhibitors under the "open booking" system. Telegraph at once for open dates to any of the offices of

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RUGGLES READY FOR ARMY

Wesley Ruggles, who produced "For France," a Vitagraph Blue Ribbon Feature, and the first four Bobby Connelly pictures, has been drafted and notified to be ready to start at a moment's notice for a training camp.

Mr. Ruggles was called once before, when in the midst of directing "The Agony Column," another feature, from the *Saturday Evening Post* story of the same name by Rari Derr Biggers, but he obtained a respite of three weeks. Work on that feature was finished last week, and Mr. Ruggles again applied for further extension made necessary by the production demands at the Vitagraph Brooklyn studio, but this was refused. Consequently, he is settling his affairs preparatory to donning the khaki. He is 28 years old.

SPECIAL NEWS EDITIONS

The enterprise of the Heart-Pathe News in getting out special editions for each section of the country, each edition showing the National Guard troops of that section in camp, has aroused much interest wherever the News has been shown. Exhibitors have not been slow in taking advantage of the strong local pull of these special editions and advertising them have found their attendance materially increased. The first of these editions was issued the week of Oct. 21.

The Balboa Company has guaranteed a job to every one of its employees lost by draft or enlistment. "Your job will be here awaiting you if you come back," said the Messrs. Horkheimer when bidding the boys good-bye.

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World Pictures—Brady Made

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A Five Part Blue Ribbon Feature

ALBERT E. SMITH *presents*

ALICE JOYCE

in

"The Fettered Woman"

From the Popular Novel "Anne's Bridge"

by Robert W. Chambers

Directed by Tom Terriss

Perfection Pictures

"The Highest Standard in Motion Pictures"

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MARY McALISTER

IS PRESENTED IN

"Young Mother Hubbard"

BY CHARLES MORTIMER PECK

A charming story of a young orphan girl's battle with an unsympathetic world to keep a home for her brother and baby sister; how she wins the heart of a crusty old bachelor who finally adopts her.

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"The Screen's Sweetest Personality"

NOVEMBER RELEASES

"I WILL REPAY"

"HEREDITY"

VITAGRAPH

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—*Releases:*

"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.

Santa Barbara, Cal.

KATHLEEN CLIFFORD IN SIX-REEL FILMS

Balboa Company Announces Series for Paramount—Activities on the West Coast

BY MABEL CONDON

LOS ANGELES (*Special*).—The Balboa Company announces the continuance of Kathleen Clifford on the Paramount program for a series of six-reel pictures. Work has begun on the first of the releases.

Frank Lloyd, director, and Jewel Carmen have returned to the Coast, and will commence work shortly for the Fox Company, Mr. Lloyd directing Miss Carmen.

George Melford and company are packing their trunks preparatory to sailing for Honolulu, where Sessue Hayakawa will be featured in an Hawaiian story, which promises much as a successor to "The Bottle Imp."

Edith Roberts, former Universal leading woman, and Al Roscoe have been among those to trip New Yorkwise during the past week.

Cleo Madison has returned to Los Angeles after a two months' engagement at the Wig Wam Theater, San Francisco. Miss Madison is considering offers received here, but will vacation in New York before signing to appear again in pictures.

Jackie Saunders, under the direction of Sherwood MacDonald, is producing a five-reel feature on the Balboa Company stages, under the management of E. D. Horkheimer for Mutual release. Upon the completion of the picture Miss Saunders will leave for New York.

A mountain fire that threatened the destruction of Laurel Canyon homes raged last Sunday, and it was only through the heroic efforts of the residents of Hollywood and the Canyon that the blaze was gotten under control. Ruth Stonehouse, Jack Dill, and the servants of the Douglas Fairbanks residence turned out to help fight the flames.

Anita Loos and John Emerson are investing the Douglas Fairbanks's comedies with a philosophy that embraces quite a campaign against "things as they are not." Fairbanks's coming production, "Reaching for the Moon," will be directed against New Thought faddists. "The Princess of Vulgarity," shortly to be released, satirises the vulgar rich, or the richly vulgar. In the already released "Down to Earth," the patrons of patent medicines and quack sanitariums are given a quick cure. Thus portrayed in the inimitable Fairbanks style, and clothed in the amusing Loos sub-title, will be given a philosophy that will form a background for comedies that will be remembered for the thoughts they make people think, as well as the laughs.

The property of the Mountain King Mining Company in the Yosemite Valley will be used as location for scenes in "The Lost Express," under production by the Signal Film Company, directed by J. P. MacGowan.

The Balboa publicity department sends a news item with its weekly sheet telling of a visit of Gail Kane to the Long Beach studios. Miss Kane has not yet signed any contract since leaving the American Company, but the friendly interest of the Balboa press agent, and the friendly visit of Miss Kane to the Balboa plant, are signs of the day that are to be noticed.

To help the Liberty Loan, Mary Pickford, Wallace Reid, and other stars have made personal appearances at the motion picture theaters in Los Angeles, giving four-minute talks on the necessity of California subscribing liberally. Anita King and Roscoe Arbuckle took as their territory Long Beach and the adjacent beach cities. Miss King motored to San Diego after a strenuous day's work, talked the given four minutes, returning the same night to Long Beach, thus traveling two hundred and six miles for the cause. Roscoe Arbuckle substantiated his talk by buying $40,000 worth of bonds.

Former Ambassador James Gerard has visited many of the motion picture studios during the past week. "The Big American" met "The Little American" at the Lasky plant and exchanged courteous compliments.

Conway Tearle is to play opposite Mary Pickford in her next production, with Herbert Standing playing the character lead.

A glass-enclosed stage to cost $35,000 will be built at the Lasky plant. Steel and materials are being delivered daily for the construction work.

Scarcity of telegraph offices and moose in the wilds of Canada are making Cecil B. de Mille's vacation there a thing of joy—for about a month's sojourn.

Hart Hoxi is again playing under the direction of E. J. Le Saint. The story is "Wolves of the North," Mr. Hart playing opposite Louise Lovely.

During the filming of "The Silent Man," a Thomas Ince production for Artcraft, William Hart is photographed by the light of the moon—practically and literally speaking. A full moon flooded the Mojave desert with light while the camera turned on Hart standing in the doorway watching over the girl he loves throughout the night, with the moon-lighted desert in the distance. This is an innovation in photography, and one that will add much to an already beautiful picture.

The Romayne Superfilm Company invited members of the film colony to the premier presentation of their first production, "The Crimson God," made in two reels, and being allegorical in setting and theme. The preview was given at the Alexandria Hotel, where George Sargeant, the director of the picture, received the guests with Henry Romayne and George L. Hutchin, president and director-general of the company. The story carried no dominant message, as the title would lead one to believe, but depicted by sequence of scenes, allegorically portrayed, somewhat of the present war crisis, and was not convincing in theme and lacked dramatic finish.

NOTES OF EXHIBITORS

J. A. Quinn inaugurated his one-week-run policy at his Rialto Theater with "The Spreading Dawn," featuring Jane Cowl. Edmund Lowe is of the cast, with Orme Caldera opposite Miss Cowl. It is interesting to note that these three played some years ago on the speaking stage for Morosco in "Within the Law."

"Intolerance," in its third week, continues to attract capacity houses at the Majestic. "Birth" will follow the Griffith production, and is billed "for women only."

M. P. Caulfield, lessee of the Garrick Theater, the first-run house of Chaplin comedies, is rumored to have taken a long-term lease of the Majestic for motion pictures. The Garrick is running "The Adventurer," and will give a special midnight matinee during the week to accommodate the crowds that cannot obtain tickets during the regular shows.

"The Moth," shown at Tally's Broadway house during the week of Oct. 15, has been one of the most successful crowd getters this popular house has had for some months. Clara Kimbal Young's "Magda," follows, beginning Oct. 21.

The Woodley Theater, at Broadway and Ninth, is undergoing a thorough renovation, and a new pipe-organ is being installed, which will be the largest on the Coast. This theater will be known henceforth as the Bennett Theater, and will feature comedies made at the Mack Bennett studios. "Roping Her Romeo" will be the first shown under the new banner.

"BAB'S BURGLAR" AT STRAND

The Strand Symphony Orchestra, under the direction of Adriano Ariani, commenced the eighth week of the popular afternoon concerts at the Strand Theater on Monday, when a varied and pleasing symphonic program was rendered. The soloists for the week are Herbert Waterous and Grace Hoffman. The principal photo-dramatic feature is another of the famous "Sub-Deb" stories by Mary Roberts Rinehart, entitled "Bab's Burglar," in which Marguerite Clark is seen in the stellar role. Director J. Searle Dawley, who directed many of Miss Clark's biggest productions, was also responsible for "Bab's Burglar." Another chapter of Ditmars' "Living Book of Nature," containing interesting views of smaller monkeys, is also shown. Victor Moore appears in his latest comedy, entitled "Faint Heart and Fair Lady." The Strand Topical Review contains the latest news pictures of interest taken in this country and abroad.

FARRELL SUCCEEDS MAYER

Edward J. Farrell, formerly manager of the Boston Pathe Exchange, has succeeded Louis B. Mayer as general manager of the New England territory for Metro. The change became effective last week. Mr. Farrell is widely known as an able manager, and has the good wishes of the exhibitors in his territory in his new responsibility.

Mr. Mayer will become New England manager for the Select Pictures Corporation.

Wadsworth Harris, who is working in a feature at Universal City, has agreed to appear in dramatic recitals for the soldiers in camp at Arcadia, Cal.

GERALDINE FARRAR AT RIALTO

Geraldine Farrar's appearance at the Rialto this week in Artcraft's cinema spectacle, "The Woman God Forgot," has been made the occasion for the most elaborate presentation which Mr. Rothapfel was ever undertaken. "The Woman God Forgot" was produced in the Lasky studios by Cecil B. De Mille. The story is by Jeanie Macpherson, and is a gorgeously barbaric portrayal of the conquest of the Aztecs by Cortes and his Spanish adventurers. Wallace Reid, who played opposite Miss Farrar in "Joan," plays the Spanish captain, and the rest of the cast embraces such sterling performers as Raymond Hatton, Robert Bosworth and Theodore Kosloff. The Rialto orchestra renders Dvorak's "Carneval" Overture, with Hugo Reisenfeld conducting. Madeleine D'Espinoy, of the Opera Comique, Paris, sings the Waise song from Gounod's "Romeo and Juliet." Mr. and Mrs. Sidney Drew are seen in "Laughing Gas," a new comedy, and the popular Rialto Animated Magazine completes a particularly ambitious program.

An increasing number of photoplays which are released by Paramount and Artcraft bear the legend, "Scenario by Charles Maigne." Some of Mr. Maigne's more recent contributions to the screen have been adaptations of George Middleton's story, "Her Strange Wedding," in which Fannie Ward starred; of Edwin Milton Royle's "The Squaw Man's Son," starring Wallace Reid, and of Robert Louis Stevenson's "The Bottle Imp," the production in which Sessue Hayakawa scored such a tremendous success. Mr. Maigne is also responsible for the scenario of "The Awakening of Helena Ritchie," starring Ethel Barrymore.

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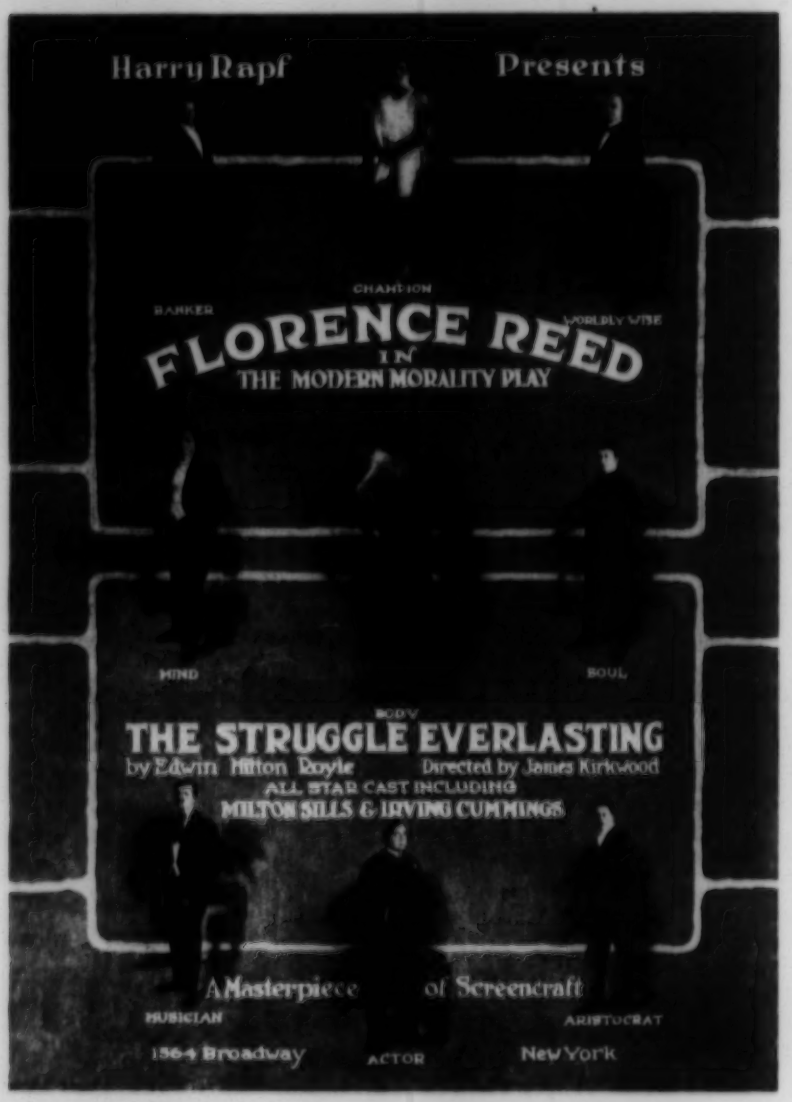
IN

"PEGGY LEADS THE WAY"

In five acts. By Charles T. and Frank Dazey. Directed by Lloyd Ingraham. Released the week of October 29th.

Disclosing how a little mountain maid wins the respect and admiration of a proud and stubborn timber baron—saves her father's business from bankruptcy—emancipates the mountain folk from serfdom. Mary Miles Minter at her best. Arrange for this and other Minter productions at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President
Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President



"FRANCE IN ARMS" OUTSTANDING FEATURE

Pathe Stars Also Have Place in Program for Week Opening November 11

The feature of Pathe's program for the week of Nov. 11 is "France in Arms," the Official French Government War Film, which is hailed as even bigger and better than "In the Wake of the Huns," the former French picture which scored such a big success.

Hitherto unseen pictures of General Pershing, Marshal Joffre, President Poincare and other famous men are shown, together with remarkable views including the shooting down of a German aeroplane by a French one and a successful attack at dawn on a German trench.

"France in Arms" is in five reels and was produced by the Cinematographic Division of the French Army. Every member of the Pathe Film Committee gave this picture the highest rating possible, and it is the only film of any kind that has ever been unanimously accorded such an enthusiastic reception.

The box office stars on this program are Mollie King, Pearl White and Harold Lloyd.

Miss King stars in the ninth episode of "The Seven Pearls" serial entitled "The Warning on the Wire," with Creighton Hale and Leon Bary supporting. It is produced in two reels by the Astra Film Corporation.

Miss White appears in the nineteenth episode of "The Fatal Ring," produced in two reels by the Astra Film Corporation. This chapter has more thrilling fights and one of the most unusual stunts ever seen in a motion picture serial.

Harold Lloyd's vehicle is "The Flirt," a one-reel comedy produced by Rolin. It is a laugh producer, with Harold Lloyd, Harry Pollard and Bebe Daniels. "Japan Under Snow" and "The Babies' Home at Porchefontaine" form a split reel, travel and educational. The first half of the subject shows some very beautiful scenes in the land of the Rising Sun. It is particularly timely in view of the visit here of the Japanese Commission. An International cartoon and scenic split reel and Hearst Pathe News Nos. 92 and 93 complete this program.

EXHIBITORS URGED TO PROFIT BY PUBLICITY

Paramount-Artcraft Letter Points Out Value of Advertising to the Theater Manager

Through the various Paramount and Artcraft exchanges throughout the United States, suggestions are being sent to exhibitors embodying the latest ideas and method of linking up with the great million dollar advertising campaign of Paramount and Artcraft in approximately three hundred newspapers by which millions of readers will be reached.

In a letter to film showmen it is pointed out that the fame and popularity of Paramount and Artcraft pictures will be trebled in a short time as a result of the drive not only in the newspapers, but in the national magazines and in the use of the most prominent electric signboards in all the principal cities.

"Nothing," runs the letter, "can stop it. We have the best-loved stars and the greatest directors; we are producing the finest, cleanest and most advanced type of pictures." It is explained that the million dollars are out working for the exhibitor and will continue to do so for the next year, according to the present program.

These dollars, the communication says in effect, are working in these 300 newspapers at intervals of every day or two, occupying big advertising space and reaching an audience of about 30,000,000. They are also working in the big magazines, where another audience of 39,000,000 is reached. The "fan" magazines, exclusive of the national list, are also employed. Exhibitors are urged to lose no time in "tying-up" with a pulling power that cannot fail to be beneficial.

That showmen have not been slow to recognize the value of this is indicated already in the advertisements appearing in local papers in which the trade-marks are shown prominently. Paramount and Artcraft believe that there has never before been a more direct means of benefiting the exhibitors and are in every way lending cooperation in assisting the managers of theaters the country over to get the best possible advantage from the campaign.

MARGUERITE CLARK RAISES $15,000,000

Paramount Star Makes Big Haul for Liberty Loan on Visit to Cincinnati

Fifteen million dollars is the sum total raised for the Liberty Loan by Marguerite Clark, star in Paramount Pictures, during her brief stay in Cincinnati, her home town, last week.

On invitation of Mayor Fuchta and the Cincinnati Chamber of Commerce, which had designated Tuesday as Marguerite Clark Day, Miss Clark went to the Ohio city determined to make her record in the sale of bonds. On her arrival she found awaiting her a military band, a squadron of mounted police, a company of Home Guards, twenty-five automobiles and about 5,000 men, women and children. She was escorted to Fountain Square where a Liberty Loan booth had been erected. Miss Clark, if she felt any nervousness did not betray it as she mounted the platform and said in distinct tones, "My gracious, I can't make a talk, but I am so glad to be here with you. And I want every one to buy a Liberty Bond which our blessed nation is selling."

The bids came quick and fast and several hundred thousand dollars were raised in a very few minutes. This did not satisfy Miss Clark, however, so she was escorted to the Chamber of Commerce where she sold more bonds at offices set apart for her use and with her name painted on the door. This little courtesy was the work of the Chamber of Commerce. Later at the reception in the ball room of the Hotel Sinton she disposed of still more bonds and went again to Fountain Square to pick up additional buyers.

Hotel lobbies, meetings, receptions, anywhere in fact that people had gathered were hunting grounds for Miss Clark and she had secured $920,000 by the time that a big luncheon meeting of the various Liberty Loan committees was held at the Gibson Hotel. There she followed Congressman Nicholas Longworth, who was the principal speaker, with a ringing talk in which she declared that she must have that other $80,000 before she left for New York. Every one stood up as Miss Clark entered the room and when she had concluded her brief but pointed talk, Judge Woodmansee, who had been a close friend of Miss Clark's father, the latter having been sponsor for the judge at the time he was raised in the Masonic lodge, immediately purchased $5,000 worth of bonds in memory of his old friend. This was rapidly followed by more than required amounts so that when Miss Clark left she knew that she had her million safely secured.

En route to New York the following wire was received by Miss Clark from J. Maurice Ridge, of the Famous Players Exchange in Cincinnati. "Gibson Hotel meeting where Miss Clark appeared last raised $14,000,000 which goes to her credit." Thus Miss Clark possesses the enviable record of having sold $15,000,000 worth of Liberty Loan Bonds.

HENLEY WITH PATHE

Producer of "Parentage" to Direct Gladys Hulette and Creighton Hale

Developments with regard to Pathe's producing plans continue to attract attention. It is announced that Hobart Henley, who made a sensation with his picture, "Parentage," which played at the Rialto, New York, and other big houses, has been engaged by Astra, and has immediately started work on a picture with Gladys Hulette and Creighton Hale.

This is a story by Agnes C. Johnston, and it marks the first appearance of Miss Hulette and Mr. Hale together. It is also the first Pathe picture to be made by the Astra Film Corporation under any other director than William Parke, who remains with Astra, and will shortly begin work with one of the biggest of the Pathe Plays stars.

Lorne Arnold, formerly shipper in the Toronto office of the Vitagraph distributing organization, has been promoted to the position of booker in the same office. Fred Brown, who has been acting in the capacity of poster clerk in the Toronto office, succeeds Mr. Arnold as shipper.

BONDS FOR JAXON CORP.

How the film industry has responded to the government call for the support of the second Liberty Loan is illustrated by the action of the Jaxon Film Corporation, which produces Sparkle Comedies, Jaxon Comedies and the forthcoming patriotic serial, "A Daughter of the U. S. A.," all released through General Film Company. The Jaxon Corporation has subscribed for $300,000 of the bonds offered for the loan.

Pianda
TRADE MARK
PLÜCKER & AHRENS
THEATRICAL MAKE-UP
160 WEST FORTY-EIGHTH ST. NEW YORK

BRENON IS NOW A DISTRIBUTOR

Producer Has Control of Pictures from Script to Screen

Herbert Brenon is now actively interested in the distribution end of the motion picture business, the Brenon Distribution Corporation having just been incorporated. This is the latest step in Mr. Brenon's progress as a leading independent factor in the screen world.

Having gained absolute control of his productions, Mr. Brenon wanted to be personally assured that the finished product would receive proper handling en route to the exhibitor via the exchange. So the Brenon Distributing Corporation came into being. Offices have already been located at 509 Fifth Avenue. The Brenon Distributing Corporation will handle Brenon productions for the territory of New York State and northern New Jersey. Mr. Brenon has made arrangements with the syndicate of capitalists who recently purchased the New York rights of "The Fall of the Romanoffs" for $100,000, to have this production booked out from the Brenon Distributing Corporation. This syndicate secured Sol J. Berman, probably the foremost exchange manager in his field, to handle "The Fall of the Romanoffs."

Mr. Berman will have his headquarters in the suite of offices occupied by the Brenon Distributing Corporation. Mr. Brenon has arranged to secure Mr. Berman's services as sales manager for all other of his productions to be released following "The Fall of the Romanoffs."

The producer has the controlling interest in the releasing corporation bearing his name, and assures exhibitors that the service and fair play he wishes them to receive will always be maintained.

A completely equipped projection room is located on the roof of the building at 509 Fifth Avenue. This will be used in showing productions to theater owners and managers, and will be of unusual convenience to exhibitors wishing to see the picture dramas.

PERCY WILLIAMS AIDS DIRECTOR

Percy Williams, retired vaudeville magnate, returned to the amusement business last week—he acted as an assistant property man for John Robertson, Vitagraph director, during the making of scenes for a forthcoming Blue Ribbon feature, "Heredity."

Mr. Williams, who took a keen interest in the making of the picture, had lent his Summer home near Bay Shore, L. I., as a "location" out of regard for Mr. Robertson, and for two days the Vitagraph players worked there. That he still retains the artistic eye that made him a power in the revolutionising of vaudeville was shown when, after peeking at Robertson's working script, he pointed out several beautiful settings in his home for the purposes of the picture. Mr. Williams is a real film "fan" and has a motion picture theater in his home, with a specially made screen and a fine projection machine.

"MOTHER" AT OSSINING

A touch of sentimental interest was lent to the request received by General Enterprises, Inc., from Edward J. Meagher, chairman of the Mutual Welfare League of Sing Sing, for a showing of "Mother" to the inmates of the Ossining institution.

The feature recently produced by George Loane Tucker and starring Elisabeth Risdon deals strongly with the subject of mother-love, showing the influence of a loving heart over an erring son whose strong passions finally lead him to a prison cell.

Meagher touched upon this factor in his letter of request, stating that "Mother" is bound to exert an influence for good on the entire prison body, adding that the inclination of the "shut-in" leans strongly to films of a sensational and appealing nature. Arrangements were made whereby "Mother" was screened for the Mutual Welfare League members, Oct. 17.

SERVICE PLUS QUALITY

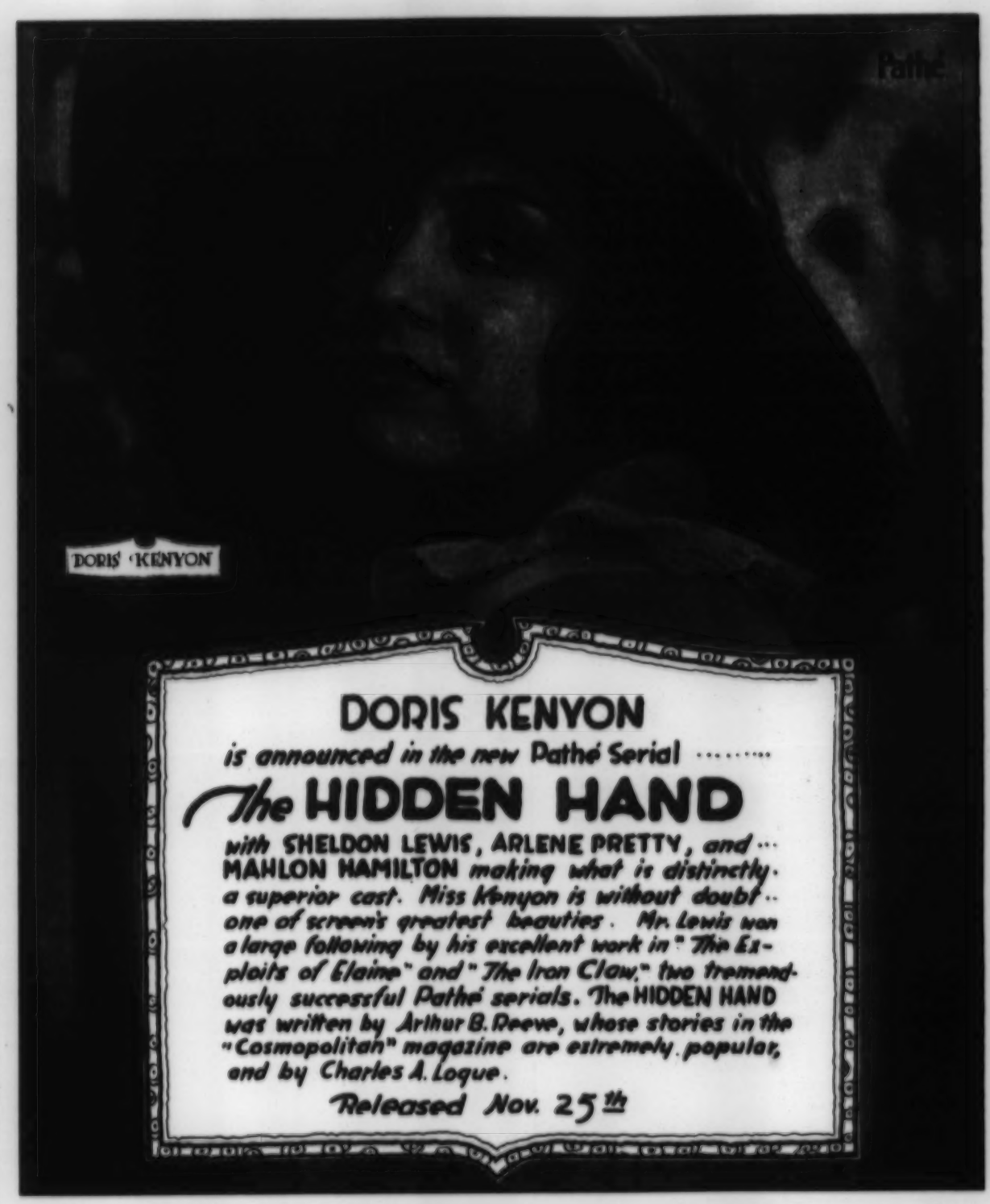
Service, plus high standard of production, has won spontaneous appreciation from exhibitors in all sections of the country judging from the letters which are arriving at the executive offices of the Mutual Film Corporation.

Mutual's "two a week" releasing policy, bringing to the screen the Charles Frohman plays in pictures together with the productions of the American Film Company, Inc., has been accompanied by a well-defined determination to render every possible service to exhibitor.

In the strides forward which Mutual has taken in the course of the last six months, every step has been along the line of greater service and higher standard of production. In the course of progress careful watch has been kept on the physical condition of the film.

CLYDE FITCH'S PLAY

The Empire All-Star Corporation announces that its next picture is to be Clyde Fitch's play, "The Girl and the Judge." Olive Tell is to play the part created on the stage by Annie Russell and, as in "The Unforeseen" and "Her Sister," David Powell will have the leading male role.


Pathé
DORIS KENYON
DORIS KENYON
is announced in the new Pathé Serial .....
The HIDDEN HAND
with SHELDON LEWIS, ARLENE PRETTY, and ...
MAHLON HAMILTON making what is distinctly a superior cast. Miss Kenyon is without doubt .. one of screen's greatest beauties. Mr. Lewis won a large following by his excellent work in "The Exploits of Elaine" and "The Iron Claw," two tremendously successful Pathé serials. The HIDDEN HAND was written by Arthur B. Reeve, whose stories in the "Cosmopolitan" magazine are extremely popular, and by Charles A. Logue.
Released Nov. 25th

CURRENT ESSANAYS

Comedy-Dramas, Chaplin Reissue and Ade Fable on the List

Two comedy-dramas, two George Ade fables, and another of the famous Essanay Chaplins, complete Essanay's releases on the Perfection pictures program for the current period.

"Two-Bit Seats," Taylor Holmes' third Essanay production, is said by critics who have seen advance showings, to be the best of the trio. The scenario was adapted from the American magazine story, written by Gladys E. Johnson. Marguerite Clayton plays the leading feminine role.

Little Mary McAlister is the star of the second comedy-drama, entitled, "Young Mother Hubbard." The cast is composed chiefly of children.

Most every one will remember the Chaplin, one of the most popular of the original Essanay Chaplin comedies. It is "By the Sea." At the time of its original release this picture made phenomenal booking records, and is sure to be a winner again.

The George Ade fables are: "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down," and "The Fable of the Backtrackers from the Hot Sidewalks."

Howard T. Dimick, photoplaywright, is under contract to Grace Wilson, a novelist of Chattanooga, Tenn., to make the photoplay version of her novel, "The Portrait," to be issued in January. The title of the photoplay has not yet been selected. Contract with a dramatist for the stage will be made later. Miss Wilson is a member of the Authors League of America.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.
WORLD-PICTURES
present
ALICE BRADY
in
"The Maid of Belgium"
Story by Adrian Gil-Spear
Directed by George Archainbaud

THE KINEMATOGRAPH
AND LANTERN WEEKLY
The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London, W.

ALICE JOYCE IN NEW VITAGRAPH FEATURE

"The Fettered Woman," by Robert W. Chambers, Released This Week

Another Robert W. Chambers romance supplies the vehicle for the Greater Vitagraph Blue Ribbon program, "The Fettered Woman," announced for the week of Nov. 5 by Albert E. Smith, president of the Vitagraph Company. Alice Joyce, star of many of the biggest productions put out by the company, is featured in the title role.

This is the second Chambers story to appear on the Vitagraph lists during the present year, the first having been "The Girl Philippa," featuring Anita Stewart. "The Fettered Woman" is an adaptation from Chambers' story, "Anne's Bridge," and was produced under the direction of Tom Terriss.

The play, aside from the well-known strength of narrative characteristic of Chambers, is said to be remarkable for the many beautiful scenes and its splendid photographic effects. The Vitagraph executive staff, after reviewing the picture, was enthusiastic in its praise of the photoplay and of Miss Joyce's appearance. The statement was made that she was never more attractive.

The theme of "The Fettered Woman" is built on the fate of a girl falsely accused of a crime and sent to a corrective institution, the shame of which binds her until a noble-hearted man appears in her life and rescues her from her own sad memories. The play has its setting in "Anne's Bridge," a one-time booming village.

ON MUTUAL PROGRAM

Gail Kane Leads List in "A Game of Wits"

Gail Kane tops Mutual's release schedule for the week of Nov. 5 in "A Game of Wits," a five-reel comedy drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical, and a two-reel serial.

"A Game of Wits" is a clever story, well told in the pictures and showing Miss Kane to advantage. It is said to be a superior production even to "Souls in Pawn," Miss Kane's most pronounced screen success. Supporting Miss Kane in the picture are Spottiswood Aitken, George Periolat and Louis J. Cody.

The comedy releases of the week are "Mary's Merry Mix-up," a one-reel Strand and "Jerry and the Vampire," a one-reel Cub. Miss Rhodes is cast as a flirting bride in "Mary's Merry Mix-up," and Jay Belasco is the suffering husband.

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday. The release of the week of Nov 5 is No. 149, which will be composed of photographs of current events up to the hour of the shipment of prints. "The Mountain King" is the title of Chapter VIII of "The Lost Express," the fifteen-chapter Mutual-Signal serial.

SHOWS "SEA CRAWLER"

Paramount Serial Introduces Craft Similar to New Invention

Simon Lake, the Bridgeport inventor, has just announced that he has invented a boat that crawls on the bottom of the sea and which is equipped with an apparatus so that divers can leave and enter the boat while it is under water.

Through a strange coincidence, Paramount was making a "sea crewler" and putting it into its new serial, "Who Is Number One'?" at about the same time Mr. Lake began work upon his undersea boat. The third episode of "Who Is 'Number One'?" which was completed several months ago, is a submarine episode, and a feature of this episode is an underwater battle between divers from the "sea crawler" and their antagonists from a super-submarine. Both bands of men are seeking sunken treasure.

In this episode is shown the process by which the sea crawler operates. It may not be exactly the same as Simon Lake's, but is was devised by submarine experts and is a practical plan. The men in diving suits enter a water-tight compartment in the "sea crawler." Water pours in from the outside until the compartment is filled. Then a door is opened, admitting the men to the outside. When they re-enter the compartment the door is closed, the water is pumped out and the men can go into the main part of the "sea crawler" again.

THIRTIETH O. HENRY STORY

"The Enchanted Kiss," the thirtieth O. Henry story to be filmed, is the current release in General Film Company's popular Broadway Star Features subjects. It is one of the most delightful of the two-reelers issued to date. Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry Western stories, are featured.

The producers have made good progress in picturizing the fourth series of ten O. Henry stories, thus insuring that the ever-increasing demand for these subjects will be satisfied for some time to come.

PHOTOPLAY FEATURES

PARAMOUNT

The Son of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.
The Hungry Heart, Pauline Frederick, Nov. 5.
The Antics of Ann, Ann Pennington, Nov. 5.
The Clever Mrs. Carfax, Julian Eltinge, Nov. 12.
Jack and Jill, Jack Pickford, Louise Huff, Nov. 12.

ARTCRAFT

The Man from Painted Post, Douglas Fairbanks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 5.
The Woman God Forgot, Geraldine Farrar, Oct. 22.
The Little Princess, Mary Pickford, Nov. 5.
The Rise of Jennie Cushing, Elsie Ferguson, Nov. 12.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 4.
Sunshine Alley, Mae Marsh, Nov. 4.
Jean of Plattsburg, Mabel Normand, Nov. 18.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
Next Door to Nancy, Mildred Manning, Wallace MacDonald, Nov. 19.
The Tenderfoot, Carol Halloway, William Duncan, Nov. 26.
The Greil Mystery, Earle Williams, Miriam Miles, Dec. 10.
An Investment in Petticoats, Mildred Manning, Wallace MacDonald, Dec. 17.
A Woman Between Friends, Alice Joyce, Marc MacDermott, Dec. 24.
John Burk, Mary Anderson, Alfred Whitman, Dec. 31.

TRIANGLE

One Shot Ross, Roy Stewart, Oct. 14.
Wild Sumac, Margery Wilson, Oct. 14.
The Firefly of Tough Luck, Alma Rueben, Oct. 21.
Cassidy, Triangle Players, Oct. 21.
Doing Her Bit, Ruth Stonehouse, Oct. 28.
The Stainless Barrier, Triangle Players, Oct. 28.
Fighting Back, Wm. Desmond, Claire McDowell, Nov. 4.
Up or Down, George Hernandez, Nov. 4.
The Medicine Man, Roy Stewart, Nov. 11.
Indiscreet Corinne, Olive Thomas, Nov. 11.

PATHE GOLD ROOSTER

THANHOUSER
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Warde, Jeanne Eagels, Sept. 23.
The Heart of Nara Greer, Frederick Warde, Lelia Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Gemler, Oct. 14.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
HEPWORTH
Iris, Alma Taylor, Henry Aipin, Stuart Rome, Aug. 26.
ASTRA
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.
Blind Man's Holiday, Carlton King, Sept. 15.
The Duplicity of Hargraves, Charles Kent, Sept. 29.
Dry Valley Jackson, Carlton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.
FALCON
The Understudy, Ethel Ritchie, Neil Harden.
The Best man, Margaret Landis, Wm. Ehfe.
The Lady in the Library, Vola Vale, Jack Vosburgh.
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.

BLUEBIRD

The Desire of the Moth, Ruth Clifford, Rupert Julian, Oct. 22.
The Man Trap, Herbert Rawlinson, Oct. 29.
The Lash of Power, Carmel Myers, Nov. 5.
Princess Virtue, Mae Murray, Nov. 12.
The Savage, Ruth Clifford, Nov. 19.
The Winged Mystery, Franklyn Farnum, Nov. 26.

BRADY-WORLD

The Burglar, Carlyle Blackwell, Evelyn Greeley, Oct. 29.
The Maid of Belgium, Alice Brady, Nov. 5.
The Alibi, June Elvidge, Arthur Ashley, Nov. 12.
Her Hour, Kitty Gordon, Nov. 19.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Nov. 26.
Easy Money, Ethel Clayton, Dec. 3.
The Little Patriot, Madge Evans, Dec. 10.

FOX

Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
Miss U. S. A., June Caprice, Oct. 14.
This is the Life, George Walsh, Oct. 21.
The Scarlet Pimpernel, Dustin Farnum, Oct. 28.
Miss U. S. A., June Caprice, Nov. 4.
The Painted Madonna, Sonia Markova, Nov. 11.
STANDARD
The Conqueror, Sept. 16.
Camille, Sept. 30.
When a Man Sees Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.
Cleopatra, Oct. 14.
The Babes in the Woods, Nov. 18.

SELZNICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.
CONQUEST
Program No. 9—Kidnapping, Ray McKee, Robert Cain, Sept. 8.
Program No. 10—Your Obedient Servant, Peggy Adams, Pat O'Malley, Sept. 15.
Program No. 11—The Story That the Keg Told Me, Sept. 22.
Program No. 12—Putting the Bee in Herbert, Harry Benham, Ethel Fleming, Sept. 29.
ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.
A Game of Wits, Gail Kane, Nov. 5.

BUTTERFLY

The Girl Who Won Out, Violet McMillan, Oct. 8.
'49-'75, Doris Drew, Joe Girard, Oct. 15.
Society's Driftwood, Grace Cunard, Joe Girard, Oct. 22.
A Marked Man, Harry Carey, Molly Malone, Oct. 29.
John Ermine of Yellowstone, Francis Ford, Nov. 5.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.
VAN DYKE
Pay o' the Sea, Jean Sothern, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORKE
Under Handicap, Harold Lockwood, Sept. 3.
Paradise Garden, Harold Lockwood, Oct. 1.
METRO PICTURES CORP.
Life's Whirlpool, Ethel Barrymore, Oct. 8.
The Adopted Son, Francis X. Bushman, Beverly Bayne, Oct. 15.
More Truth Than Poetry, Madame Petrova, Oct. 22.
The Adopted Son, Francis Bushman, Beverly Bayne, Oct. 29.
The Outsider, Emmy Wehlen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore; Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
The Fatal Ring (15th), The Dagger Duel, Pearl White, Earle Foxe, Oct. 14.
The Seven Pearls (6th), The Abandoned Mine, Mollie King, Creighton Hale, Leon Barry, Oct. 21.
MUTUAL
The Lost Express (7th), The Race with the Limited, Helen Holmes, Nov. 1.
VITAGRAPH
The Fighting Trail.
The Desert of Torture (12th), William Duncan, Carol Halloway, Nov. 26. (13th), The Water Trap, Dec. 3.

N. I. Filkins, who has been a salesman in Pathe's Buffalo office for the last two or three years, has been appointed manager of that office, succeeding J. W. Fuller, who has been appointed assistant manager of Pathe's office in St. Louis. L. E. Kennedy becomes manager of Pathe's Los Angeles branch.

Percy Standing, the well known heavy man, already has two brothers in the British service, and is shortly going away to join the Royal Flying Corps. He will train in Canada before going overseas. During twenty-five years of stage and screen experience, Mr. Standing has played many important roles—one of them in "The Fall of a Nation."

"JACK AND JILL" A FIGHT PICTURE

Paramount Film Starring Jack Pickford and Louise Huff Is Story of the "Ring"

It is confidently believed by those who have seen the production in the making that the forthcoming Paramount picture, "Jack and Jill," co-starring Jack Pickford and Louise Huff, will rank with the best films in which these two popular young people have appeared, including "The Varmint," "Freckles," "Seventeen," "The Ghost House," and others.

"Jack and Jill" is the story of a young contestant for championship honors in the prize ring. There is a pretty little love story running through the picture, which takes the characters to Texas, on the borders of Mexico. There there is trouble with bandits and much exciting incident.

In the cast appear Leo Houck, Don Bailey, J. H. Holland, Hart Hoxie, who is a real puncher of the Western plains; Col. Lenone and Beatrice Burnham. Margaret Turnbull wrote the story expressly for the stars and Gardner Hunting arranged it for the screen. William D. Taylor directed the production.

TRUE TO HISTORY

"The Woman God Forgot" Presents Aztecs as They Were

In addition to being a gigantic spectacle, produced upon a colossal scale, "The Woman God Forgot" contains many elements of extraordinary interest, and presents a number of historical and scientific facts.

Some of the largest settings ever built for a motion picture are shown in this film, an entire Aztec city having been reproduced showing the pomp and splendor of Montezuma. A huge pyramid, nearly 200 feet high, which constituted the bulwark of defense for the monarch's palace and the temple of the high priest is seen, and during the thrilling battle which takes place with the Spanish invader, Cortes, and his followers, Aztecs and their foes are hurled from the top of this battlement.

The first use of gunpowder on American shores is graphically shown, when the small band of adventurers, armed with gun and cannon, mow down the hordes of opposing Aztec Indians armed with the primitive bows and arrows and spears.

It shows the Aztecs in their true light—not as savages, but a highly intelligent race. The life of the noble classes resembled that of the Romans in the height of their power.

LLOYD ROBINSON IN NAVY

Another name is added to the illustrious roster of those concerned in the motion picture industry who have entered the service of Uncle Sam. This time it is Lloyd Robinson, one of the publicity staff of the Famous Players-Lasky Corporation, handling publicity for Paramount pictures, who has laid down his pencil and covered his typewriter to become a First Class Yeoman in the United States Navy. He will be stationed at Boston Navy Yard for the present, but like all those who have enlisted for service "over there" hopes soon to be upon the high seas.

Lloyd Robinson, than whom there have been few men more popular in the ranks of the film publicity forces, leaves with the combined regrets and admiration of all his co-workers. By a personality particularly pleasing he has endeared himself to everyone with whom he has come in contact and at the same time, by efficient work and superior ability, proved a valuable member of the staff.

FOR SUNDAY ENTERTAINMENT

"In view of the discussion regarding the opening of motion picture theaters on Sunday afternoons for soldiers, it may be stated that the National Board of Review of Motion Pictures is in favor of such opening in communities located near cantonments," said Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures. "This opinion is based upon the positive and wholesome influence of motion pictures as against the combination of monotony and evil influences which are at work on the men without home ties. In this position the board is supported by such men as Raymond B. Fosdick, chairman of the Training Camp Activities Commission of the War Department, and Henry Atkinson, social service secretary of the Congregational Church of Boston."

ELSIE FERGUSON'S SECOND

Elsie Ferguson's second photoplay, "The Rise of Jennie Cushing," is to be released by Artcraft Nov. 12. Miss Ferguson made her film debut in "Barbary Sheep," and won instant favor.

"The Rise of Jennie Cushing" was shown privately in the executive offices of Artcraft, and much satisfaction was expressed at the production. President Walter E. Greene heartily congratulated Miss Ferguson upon her artistic work.

The photoplay is taken from the book of the same title by Mary S. Watts, and deals with the duty of society toward homeless and friendless children. It does not make its appeal through maudlin channels, but rather through the courageous fight of a plucky girl, who wins recognition in spite of disadvantages of birth and environment.

TAXABLE MUSIC BARRED BY VITAGRAPH

Walter W. Irwin Guarantees Safe Accompaniments for Photoplays Released by Company

Walter W. Irwin, general manager of the distributing and selling organization of Greater Vitagraph, has caused a notice to exhibitors to be put in the company's house organ, calling attention to the fact that Vitagraph will not have in its musical accompaniments any but non-taxable music. This action on the part of Mr. Irwin marks official cognizance of the attempt of the American Society of Authors and Composers to impose a tax on the exhibitors of the country, which, it has been estimated, would add a burden of $1,500,000 a year to their already heavy load.

The Vitagraph Company, as a matter of fact, never has put forth any music that could be taxed by the American Society. It is recognized as a pioneer and leader in meeting the problem of providing suitable music for musicians and managers to use in the interpretation of a motion picture feature. The aim has been to provide musical directors with high class music, descriptive of the action on the screen, and to get away from cheap claptrap effects.

The activities of the American Society have been closely studied in detail, and it was decided many months ago that Vitagraph musical suggestions cue sheets should be arranged only from such music as was permissible to be played free of the tax now being claimed. S. M. Berg, the company's musical director and arranger, was chosen to make a special investigation, and as a result of his studies it was decided by the Vitagraph Company that the whole question of taxable music was really a trifling one to exhibitors, who are endeavoring to feature the music in conjunction with the picture, because the music which this society controls is the popular music of the moment.

This style of music, it is declared, is entirely unsuitable to the interpretation of the big thought, scenes and situations which are constantly offered in worth-while pictures. Such important productions as "The Battle Cry of Peace," "Within the Law," "The Girl Philippa," "The Secret Kingdom," "The Fighting Trail," etc., had their synchronized scores, so that every scene, situation and flash had its own musical interpretation. In addition, the whole was so synchronized that it played as one composition without any breaks in the flow of melody. These scores were arranged by Mr. Berg, and he gave such care to them that they are practical for any combination of musicians, from a lone pianist or organist to a grand orchestra.

WILL BENEFIT GOVERNMENT AND INDUSTRY

President Hutchinson of American Company Believes Readjustment of Business Will Have Good Effect

Samuel S. Hutchinson, president of the American Film Company, has announced his optimism regarding the new tax situation in a definite policy not to let it lower the present standard of American production. Mr. Hutchinson stated:

"The impending tax on films must mean a great difference to the producer naturally. It will necessitate a general readjustment of the film industry in order to meet this new tax. But the motion picture industry has already done much for the Government and can do still more.

"Taxation must be heavy in every line of business in war time. We must do our part—and do it without grumbling. It is useless to whimper over spilled milk—but we can take care not to spill any more than is necessary in the future.

"I refuse to take a pessimistic view of the situation. I believe that both the Government and the film industry will be the gainer by this taxation. It will bring us in close touch with one another, and while the film men will have an opportunity to learn something of the problems of the Government, the latter will be able to ascertain something of the difficulties under which the pictures must be produced and the manner in which the money must be raised for expenses. It will do us both good, and perhaps the film men will be taught how to protect their interests better than they have in the past.

"I am of the opinion that this tax will speedily bring about a reorganization of the film business that will put it on a sound and enduring basis. The Government cannot afford to be without the motion picture industry, for it has become an integral part of the nation. We want to work for the Government and with it. Out of this taxation is going to develop a new future for the motion picture.

"The American Film Company will meet the new condition as we meet any new business condition—and keep right on producing good pictures. We will not impair in any way the quality of our productions."

AIMING AT CORRECTNESS IN DETAIL

Baron Dewitz, Consulting Director of Latest Petrova Picture, Talks of His Work

An interesting departure in the production of motion pictures is heralded by the advent of Baron Dewitz, the consulting-director of the latest Petrova film. It consists in main of an application to details—to the exact science of details—and serves as such not only to augment the artistic merit of the picture it treats, but to minimize the cost of production as well. Moreover, in rendering a truer portrayal of life, abroad and ancient, the educational factor in the picture becomes a potent one, tremendous in its scope. The method, as Baron Dewitz himself explains it, is outlined as follows:

"Take, for instance, an insignificant detail like a telephone message. It is—we shall say—in Paris. The maid is 'phoning her mistress who lives in the Ambassadorial quarter. Instead of procuring a random number and flashing it on the screen in the usual manner, the exact Parisian exchange number is shown and, following it, the number of the call as delivered in the French manner. Thus: 21—43 faded into *Vingt-un-quarante-trois*. And why? Because the French do not call by single numerals.

"Again, there is a picture in which European royalty appears. The royal standard goes up on the castle whenever any of the royal family are in it, and goes down when they depart, which is something the average producer might easily overlook. Or, there is a grenadier bodyguard. Instead of hustling a pack of hungry supers into accoutrements snatched from the four corners of the earth, the uniforms are carefully selected so that every part matches perfectly with that of the real grenadier in the particular foreign country in point. Correct drill is also supplied. And in court scenes, the women are trained to make the correct court bow, and the men instructed in the proper salute: for, frequently, the custom changes with the country.

"And so," the Baron concluded, "the office of Consulting-Director is to supervise and eliminate inconsistencies from the staging and direction, and to put proper atmosphere in the proper locale. Nor, is it an added expense. On the contrary, it is cheaper than the present method in vogue here, because the Consulting-Director works a week or two ahead of the scenario director, thus saving time and eliminating the baneful and costly 'waits.'"

ENGAGE FAMOUS ARTIST

John Paleologue, or to give him the title to which he is entitled by birth, Prince John Paleologue, has been engaged by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., to do Pathe posters. Mr. Paleologue is an artist of international reputation. In England he was once cartoonist for *Vanity Fair* and the London edition of the New York *Herald*, and in France he was awarded the silver medal in the Roumanian section of Poster Art at the International Exposition in 1900. He was also, while in Paris, a member of various juries at poster exhibitions and exhibitions of lithographer's art. His signature, "Pals," on his handiwork has long been famous.

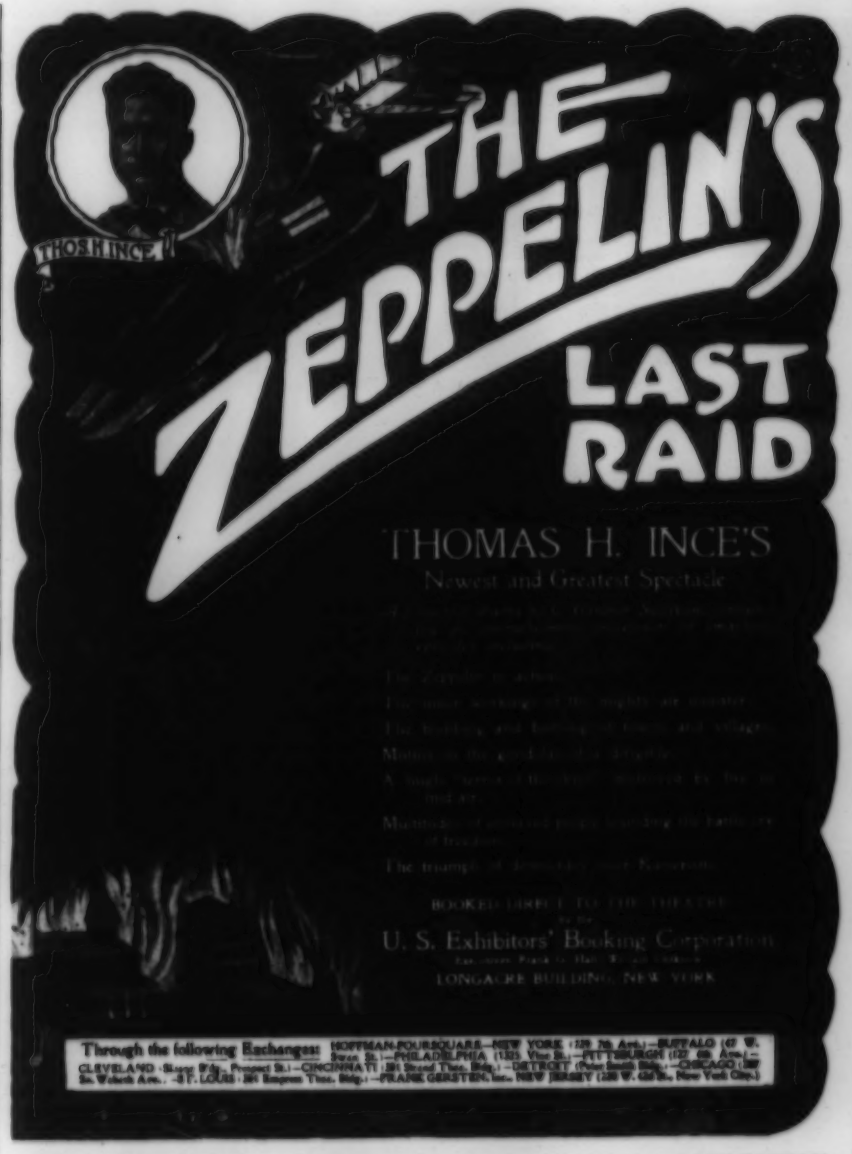
"THE NATURAL LAW"

It is understood that in "The Natural Law," the first production of France Films, Inc., Marguerite Courtot has a role that is widely different from any that she has played before, and one that gives her unlimited opportunities for emotional expression. Supporting Miss Courtot are Howard Hall, the author of the play, who created the part of Dr. Webster in the stage version, and George Larkin in the juvenile lead. Announcement has been made of a trade showing Oct. 31, at the Broadway Theater.

EMILY STEVENS IN "DAYBREAK"

Metro Pictures Corporation has acquired for the use of Emily Stevens, the photoplay rights of "Daybreak," the drama written by Jane Cowl and Jane Murfin, which had a Broadway engagement earlier in the season, and is now enjoying a prosperous tour through the country.

Albert Capellani, the most recent addition to Metro's directing staff, will direct Miss Stevens in "Daybreak," and work will be begun on the production at the Metro studio as soon as the star completes her work on the Blair Hall story, "Alias Mrs. Jessup," under the direction of William S. Davis. Mr. Capellani and June Mathis are adapting "Daybreak" for the screen.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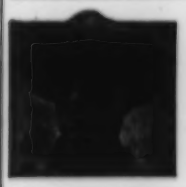
In Robert W. Chambers' Prize Story, "THE FETTERED WOMAN"



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HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

New Contract Eliminates Lax Manner of Giving "Two Weeks' Notice"

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Oct. 23, 1917. The following members were present: **Francis Wilson**, presiding; Messrs. Arden, Arliss, Bruning, Christie, Cope, Gillmore, Harwood, Kyle, Mitchell, Nash, Stevenson, Stewart, and Westley.

New members elected:

Elsa Adler, Bessie L. Andra, Kenyon Bishop, Barlowe Borland, Edward Brennan, Gladys Brooke, Henry Duffey, Isabelle Fenton, Maude Fulton, Fred Halloway, Harry G. Keenan, Edith N. Keng, Edmond Lowe, Walter McEwen, Elsie Niemeyer, Henry Trevor.

Three arbiters recently decided in favor of a company of actors who were laid off without any strictly "valid reason." The corporation was found to be without assets, but the amount due under the decision will most likely be paid from royalties which the play concerned will earn from stock theaters.

The use of the uniform contract will do away with the hitherto lax manner of giving the "two weeks' notice." It has been decided again and again that the notice dates from the actual time it is given. No less than three cases are in our mind, where the manager who gave the notice after Monday night's performance, meaning that the actor's engagement should end the second Saturday night thereafter, was advised that he must let the actor play the second following Monday or give him pay for the performances. In each instance the manager complied. The notice cannot be retroactive.

We quote from the arbitration clause of the new "Standard Contract":

"The arbiters shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall elect a competent, disinterested umpire. The two arbiters together shall then estimate and fix the amount of salary or damages, if any, and failing to agree, shall submit the matter to the umpire. The award in writing of any two shall determine the amount of such salary or damages. The parties hereto shall pay the arbiters respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

"The arbiters and umpire shall be appointed within ten days after notice, and shall, within one week after their appointment, meet to hear and determine the differences which have arisen; it being provided, however, that if the Actor be a member in good standing of the Actors' Equity Association, and the Manager a member in good standing of the United Managers' Protective Association, then, in that event, it is agreed by the parties hereto that the respective arbiters shall be selected by these respective organizations.

"Should suit be brought before the selection of arbiters, the party sued may, at any time after suit and before trial, give notice of his desire for an arbitration and choose an arbiter as herein provided."

Great interest is being shown in the U. M. P. A. & E. A. Ratification Supper to be given in the grand ballroom of the Hotel Astor Sunday evening, Nov. 25, at nine o'clock. Directions for the reservation of covers will be mailed to all members of the respective organizations in a few days.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

John Blair has been engaged by Harrison Grey Fiske and Madison Corey for the cast of "Service." He will play the role originated in Paris by Lucien Guitry.

James L. Crane has been engaged for an important role in "The Melting of Molly."

John Craig has completed the selection of a cast to appear in "Mr. Jubilee Drax," a play which he is to produce in association with the Shuberts. The star will be Walker Whiteside, recently in "The Pawn." Others of the company will be Mary Young, William Morris, Walter Walker, Antoinette Walker, E. M. Cline, Dore Davidson and Hazel Brownell.

Howard Kyle and Otto Kruger have been engaged by Alice Minnie Herts, Katharine Lord and Jacob Heniger for important parts in plays which will be given at the children's matinees at the Cohan and Harris Theater during Christmas and New Year's weeks.

The cast of George V. Hobart's new farce, "What's Your Husband Doing?" is now complete. It includes Hale Hamilton, Virginia Hammond, Charlotte Ives, Jane Cooper, Alice Lloyd, Jed Prouty, Clara Machin, Joseph Conyers, Gus Hegge and Thomas Clark. It will be presented by the Hubert Jordan Company, Inc., in one of the Shubert theaters.

Ethel Grey Terry, formerly leading woman for Earl Williams in various motion picture features, has been engaged for a prominent role in Abraham Schomer's new play, "Inside Out." Her last Broadway appearance was in "Search Me."

HOPKINS-PLYMOUTH COMPANY FORMED

Lee and J. J. Shubert Named as Stockholders of New Firm—Seven Other Incorporations

ALBANY, N. Y. (*Special*).—The sum of $731,500 represents the total capital stock invested in eight new corporations organized for the purpose of engaging in the theatrical and motion picture business, which were granted charters by the Secretary of State the past week. All of the new enterprises are located in New York City. The largest concern is the International Film Service Company, having a capital of $5,000.

Lee and Jacob J. Shubert are named as stockholders of the Hopkins-Plymouth Company, which is authorized to engage in both the theatrical and motion picture business.

The Motion Picture Exposition Company has also been granted a charter. Prominent among the officials of the company are William A. Brady, Lee A. Ochs and Frederick H. Elliott, all of New York City.

The new firms are as follows:

The International Film Service Company, New York City. To engage in all branches of the motion picture business. Capital, $500,000. Directors, Jerome Michael, Austin C. Keough, and Grace E. Tierney, 974 St. Marks Avenue, New York City.

Oro Pictures, Inc., New York City. To produce and present motion pictures. Capital, $25,000. Directors, Charles H. Hunter, William C. Miller, Jr., John J. Ring, 221 Sherman Avenue, New York City.

National Enterprise Corporations, New York City. To operate hotels and theaters. Capital, $10,000. Directors, William T. White, Alexander F. Moore, and John A. Ross, 436 Lenox Avenue, New York City.

The Joan Sawyer Operating Corporation, New York City. To act as managers of hotels, restaurants and theaters. Capital, $50,000. Directors, Joan Sawyer, Charles Journal, and Joseph Grandon, 160 West Ninety-fifth Street, New York City.

Bee-Hive Exchange, New York City. To manufacture motion picture machines, and other devices for the purpose of producing theatrical plays, operas and other stage productions. Capital, $1,000. Directors, Abel C. Thomas, Stanleigh P. Friedman, and William Smith, 2 Rector Street, New York City.

Motion Picture Exposition Company, New York City. To conduct expositions and promote generally the motion picture industry, also to manufacture and deal in all kinds of motion picture films. Capital, $500. Directors, William A. Brady, Lee A. Ochs, Gabriel L. Hess, of New York, and seven others. The subscribers to the capital stock are Frederick H. Elliott, Arthur S. Friend, and Gabriel L. Hess, of New York City.

Hopkins-Plymouth Company, New York City. To own and manage theaters, and produce plays and motion picture attractions. Capital, $45,000. Directors, Arthur Hopkins, Dennis F. O'Brien, Lee Shubert, and J. J. Shubert, 225 West Forty-fourth Street, New York City.

The Tarmova Film Company, New York City. Motion picture films and projecting machines, also to engage in the theatrical business. Capital, $100,000. Directors, Lou H. Thorn, Nat. C. Strong, and Marvin Pechner, 50 West 77th Street, New York City.

GEO. W. HERRICK.

MILITARY FLAVOR TO DANCING ACT

Maurice and Walton Return from French Front with Warlike Program—Blossom Seeley Also Prominent on Bill

Maurice and Florence Walton, who recently returned from the French front, where they entertained the wounded in Red Cross hospitals, are headlined on the Palace Theater program this week. They offer a group of new dances with a military motif. Maurice is a member of the Red Cross and he dances in uniform. Included in their program are a "Waltz du Front," and "Chausseurs' Fox Trot," to music and effects that suggest excellently the storm of battle. Their Argentine tango also has a military flavor.

Blossom Seeley and her jazz band return to the Palace to jazz things up again. Miss Seeley's syncopated singing has made her exceptionally popular here, and assisted by five youths who make the jazziest possible music, the act goes over with a bang and clash. Just to bring two loving hearts together the management has booked Rube Marquard, sometime of baseball, and husband of Miss Seeley, on the same bill. He appears with William Dooley, of the well-known Dooley family, and Helen Clement. They entertain with songs, dances and comedy.

William Cressy and Blanche Dayne, two popular old-timers, appear in "A City Case," by Mr. Cressy. Milt Collins delivers a monologue called "The Patriot," written especially for him by Aaron Hoffman, who can always be counted on for humorous material. A pleasing singing feature of the program is contributed by the Ponzillo Sisters, two pretty Italian girls with fine voices. Included in the bill are Phina and Her Picks.

IRISH PLAY TO BE PRODUCED

"The Coiner," by Bernard Duffy, an Irish playwright who has contributed to the Abbey Theater in Dublin, is to be staged in New York this year with Helen Evily in the leading role.

"THE BRAT" TO TOUR CANADA

A new company of "The Brat" opened this week at Portland, Me., with Rea Martin in the leading role. A tour of Canada will be made under the direction of the United Producing Company of Canada.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 3RD

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	The Very Idea	Aug. 9	110
Belasco	Polly With a Past	Sept. 6	69
Bijou	The Torches	Oct. 24	16
Booth	The Masquerader	Sept. 3	74
Broadhurst	Misalliance	Sept. 27	46
Cohan	Here Comes the Bride	Sept. 25	49
Cohan and Harris	A Tailor-Made Man	Aug. 27	82
Cort	De Luxe Annie	Sept. 4	73
Criterion	The Love Drive	Oct. 30	7
Eltinge	Business Before Pleasure	Aug. 15	96
Empire	Rambler Rose	Sept. 10	66
48th Street	Peter Ibbetson (rev.)	Sept. 3	74
44th Street	Hitchy-Koo	June 7	175
Fulton	Broken Threads	Oct. 30	7
Gaiety	The Country Cousin	Sept. 3	73
Globe	Jack O' Lantern	Oct. 16	23
Harris	Romance and Arabella	Oct. 17	21
Hippodrome	Cheer Up	Aug. 23	125
Hudson	The Rescuing Angel	Oct. 8	33
Knickerbocker	Hamilton	Sept. 17	58
Liberty	Out There	Sept. 24	50
Longacre	Leave It to Jane	Aug. 28	82
Lyceum	Tiger Rose	Oct. 3	38
Lyric	Cleopatra (film)	Oct. 14	33
Manhattan	Chu Chin Chow	Oct. 22	16
Maxine Elliott	Eyes of Youth	Aug. 22	88
Moroseo	Lombardi, Ltd.	Sept. 24	50
New Amsterdam	The Riviera Girl	Sept. 24	50
Park	Land of Joy	Oct. 31	5
Playhouse	Eve's Daughter	Oct. 13	25
Plymouth	A Successful Calamity (rev.)	Oct. 10	30
Princess	Oh, Boy!	Feb. 20	298
Republic	On With the Dance	Oct. 29	8
Shubert	Maytime	Aug. 16	95
39th Street	The Old Country	Oct. 30	7
Winter Garden	Doing Our Bit	Oct. 18	22

TO SING IN CAMPS

Al H. Wilson, who is meeting with great success on the road in Theodore Burt Sayr's new play, "The Irish 15th," has made a number of appointments to sing at the several camps located in the South. He will devote Sundays solely to this laudable endeavor and as he has a number of stirring march songs in his repertory of melodies, a warm welcome awaits him in this opportunity to do his "bit" toward arousing patriotic sentiments.

BROOKLYN INSTITUTE PLAYERS

The Institute Players of the Brooklyn Institute of Arts and Sciences will give the first performances of the season on Nov. 2 and 3 in the music hall of the Brooklyn Academy of Music. Henry Arthur Jones's comedy, "Dolly Reforming Herself," is the play selected, and Grace Fisher, Frank Ferguson and Esther Davis will be prominent in the cast. Mr. Ferguson has been engaged as managing director of the organization.

SPANISH WAR SONG POPULAR

The famous Spanish-American War song, "A Hot Time in the Old Town," first published in 1896, is once more in evidence and is duplicating its former popularity. Col. Roosevelt is said to have remarked on one occasion that "A Hot Time" was the most inspiring war song ever written. Its composer, Theodore A. Metz, now sixty years old, has commissioned the Bernard Granville Publishing Company to handle the song. Mr. Metz is rehearsing acts and leading bands as he did twenty years ago.

CORT PRODUCTION TO TOUR

John Cort will send his production of Kate Douglas Wiggin's and Rachel Crothers' comedy, "Mother Carey's Chickens," which concluded its engagement at the Cort Theater last Saturday night, on tour. Edith Taliaferro, Lorin Baker, Edith Barker, Thomas Carrigan, Helen Marqua, Wallace Owen, Ursula Elsworth, Charles Eaton, Marie L. Day, Robert Gleckler, Doris Eaton, Mabel Acker and the balance of the Cort Theater company will remain intact.

"CHIN CHIN" AT THE STANDARD

Charles Dillingham's production of "Chin Chin," with Doyle and Dixon in the featured roles, is the attraction at the Standard Theater this week. The book is by Anne Caldwell and R. H. Burnside, the lyrics by Anne Caldwell and James O'Dea, and the music by Ivan Caryll. "Chin Chin" was one of the most popular and successful offerings ever presented at the Globe Theater. Mr. Dillingham has surrounded Doyle and Dixon with an excellent company.

ENDS LONG RUN

Totalling a run of five hundred and twenty-one performances, "Daddy Long-Legs" ended its London engagement recently. The show played five hundred times within fifty-two weeks, averaging nearly ten performances a week, which establishes a record, it is understood. Renee Kelly has acted the leading role throughout the run.

LAMBERT ENGAGES CAST

The cast which will assist Eleanor Painter in Richard Lambert's production of Harold Chapin's company, "Art and Opportunity," will include Frank Mills, Grant Stewart, Cecil Yapp, Katharine Stewart, and Martin Haydon. The company is now in rehearsal.

CHANCE FOR MANAGER

Charlotte, N. C.

Editor DRAMATIC MIRROR:

Dear Sir: Charlotte is to be without a theater for road attractions. There is an auditorium here that will seat four thousand people, with stage, scenery, etc. Some honest and reliable man should get in on the ground floor now, and do a good business.

GEO. J. HALYCOM.

$500,000 THEATER PLANNED

SANTA BARBARA, CAL. (*Special*).—The building of a great vaudeville theater here to cost approximately $500,000 is proposed by Alexander Pantages of Seattle. It is proposed to make the new playhouse one of the costliest and most ornate of the Pantages group.

MRS. OTIS SKINNER APPOINTED

The Stage Women's War Relief has appointed Mrs. Otis Skinner its representative on tour. In the Fall and Winter she will visit the principal cities and establish branches of the organization.

BERNHARDT IS 73 YEARS OLD

DAVENPORT, IOWA (*Special*).—Mme. Sarah Bernhardt celebrated her seventy-third birthday here on Oct. 23. She is touring the Middle West in a repertoire of classic and modern plays and is in excellent health.

MRS. NIBLO LEFT $8,855

Josephine Cohan Niblo, the actress, who died July 12, 1916, left an estate of $8,855, according to an appraisal filed Oct. 24. The entire estate goes to her husband, Fred Niblo.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

R. T. B., Chicago.—"Miss 1917" opens at the Century Theater, Nov. 5, 1917.

"MIRROR READER," Poughkeepsie, N. Y. —We have not recently received dates for the Ben Greet, or Colburn companies.

"SUBSCRIBER," Toledo, O.—Robert Warwick is now in the second officers' training camp, at Plattsburg, New York.

D. DICKERSON, Kansas City, Mo.—Address Mr. Parson Price, at 401 Lefferts Avenue, Richmond Hill, Long Island.

"READER," Lafayette, Ind. — The Six Brown Brothers are with Fred Stone in "Jack O'Lantern." (2) The name of Jean Fleming is not given in the cast.

H. I. ANDREWS, Newark, N. J.—Bernard Granville was for four years with Al G. Fields' minstrels, and then for two seasons with Ringling Brothers circus. He next entered vaudeville, where he remained one year, and since that time has appeared in the following plays: "Marriage a la Carte," "Louisiana Lou," "The Winsome Widow," Ziegfeld's "Follies of 1912," and the three New York Winter Garden productions, "The Whirl of the World," "The Passing Show of 1914," and "Dancing Around." He next appeared in the Ziegfeld "Midnight Frolic," and the Ziegfeld "Follies of 1915," "He Comes Up Smiling," "Watch Your Step," and Ziegfeld "Follies of 1916." (2) Earl Carroll began his career as a song-writer. He is also the author of "The Lady of the Night," co-author of "So Long, Letty," composer of music and lyrics for "Canary Cottage." (3) Sorry, but we cannot supply sketch of Arthur Fields.

MARRIAGE

STANIFORD-GOODWIN. — Gloria Goodwin, actress, and Foye Fossett Staniford, a member of the Naval Reserves at New London, Conn., were married in Norwalk, Conn., on July 24, it was learned last week. Miss Goodwin is playing in "Love o' Mike" at the Wilbur Theater, Boston.

DEATHS

BYRNE. — Frank Byrne, newspaper man, and for nine years publisher of *The Actor, Illustrated*, in London, England, died Oct. 23 of apoplexy in the Knickerbocker Hospital, in his forty-sixth year. Since 1906 he had been with the *Jersey Journal, Bayonne Times*, and *Bayonne Review*.

BOUTIN—Mrs. Charles G. Boutin, professionally known as "Francesca Parker," died at her home in Chester, Pa., Oct. 3. In her early career on the stage she was with many prominent companies, but later associated herself with the act of Boutin and Tillson, in "A Yard of Music," playing in vaudeville, soon after marrying Mr. Boutin. Mr. and Mrs. Boutin traveled together for several years, doing their act, "Just Plain Folks," until they located in Chester, January, 1916, where Mr. Boutin built the Lincoln Highway Garage, with which he is still connected as manager. Beside her husband, Mrs. Boutin leaves one son, Roger C., four years old.

CAMPBELL. — Mrs. Jane A. Campbell, mother of May Irwin, died Oct. 23 in her apartment in the Hotel Endicott at the age of eighty-six. Mrs. Campbell was born in Canada and was the widow of Robert Campbell. Besides May Irwin she is survived by three other children, Flora, Chester and Al Campbell.

EATON.—Charles Howard Eaton, well known to musicians and motion picture men, died suddenly at his home, 25 Milton Avenue, Dorchester, Oct. 24. Mr. Eaton was for years leader of the Bangor City Band of Bangor, Me., and later was manager and owner of a number of theaters in Massachusetts, and connected with the "Battle Cry of Peace" office in Boston. He had just completed a trip through Maine in the interest of the World Film Corp., and was about to resume his activities when stricken.

EBERLE—Eugene A. Eberle, an actor whose career had extended to nearly sixty years, died Oct. 23 at Chatham, N. Y., in his seventy-ninth year. He began by playing Shakespearean roles, appearing with Charlotte Cushman, Edwin Booth and others. Later he played with Joseph Jefferson, Otis Skinner and Annie Russell.

HOLMES—Hudson Holmes, an actor, who in the last thirty years played for the Shuberts, Charles Blaney and in stock companies, died in the Seton Hospital, Oct. 9. He was fifty-three years old.

ROTH.—Mrs. Martha Jane Roth died Sept. 19 at her home, 224 West Second South Street, Salt Lake City, at the age of 85 years. She is survived by three daughters, Mrs. Guy Willis and Mrs. B. V. Gilbert of Salt Lake City, and Mrs. Grace Henderson of New York, and by one grandson.

NEW YORK THEATERS

WILLIAM A. BRADY'S **48th** Theatre, near Broadway. Evenings, 8.30. Phone Bryant 178.
Matinees Thurs., Sat. and Election Day.
LAST TWO WEEKS
MESSRS. SHUBERT present
JOHN BARRYMORE
CONSTANCE COLLIER
LIONEL BARRYMORE
In the Dramatic Triumph
PETER IBBETSON

Playhouse 48th St., E. of B'way. Phone Bryant 2628. Evenings, 8.15.
Matinees Wednesday and Saturday 2.15
GRACE GEORGE
and her PLAYHOUSE COMPANY in
EVE'S DAUGHTER
A New Play by Alicia Ramsey

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

Broadhurst 44th St. W. of B'dway Bryant 64. Evs. 8.30. Mats. Tues. and Sat.
Wm. Faversham presents BERNARD SHAW'S HILARIOUS COMEDY
MISALLIANCE
with a great Comedy Cast
MACLYN ARBUCKLE and Katherine Kaelred

SHUBERT 44th W. of B'way. Phone 8430 Bryant. Evgs., 8.00. Mats., Wed., Sat., Elec. Day.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.25. Mats., Wed., Sat., Elec. Day.
Richard Walton Tully Presents
GUY BATES POST
in "THE MASQUERADER"

39th St. THEATRE, near Broadway. Phone 413 Bryant. Evs. 8.30. Mats., Wed., Sat., Elec. Day.
William FAVERSHAM
In a New Play
THE OLD COUNTRY

ASTOR Thea., 45th St. & B'way. Phone 287 Bryant. Evgs., 8.30. Mats., Wed., Sat., Elec. Day.
THE VERY IDEA!!
ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant.
Evgs., 8.30. Mats., Wed., Sat., & Elec. Day. 2.30
MARJORIE RAMBEAU
in EYES OF YOUTH
By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St., W. of B'way. Phone Bryant 430. Evgs., 8.15. Mats., Wed., Sat., Elec. Day.
Henry Bataille's Drama
THE TORCHES
With LESTER LONERGAN and other Notable Players.

"THE INNER MAN" IN THE BRONX

Thomas Mott Osborne's theory of the humane treatment of criminals, as set forth in "The Inner Man," held the attention of the Bronx Opera House patrons, week of Oct. 22. Wilton Lackaye was notably fine as Devil Dick, and Grace Henderson proved a worthy associate of Mr. Lackaye's. Julie Herne, together with Charles A. Stevenson, Maud Hannaford, Frederick Esmelton, G. P. Forbes and Chas. White, scored in other roles. IDA C. MALCOMSON.

Harry and Emma Sharrock, who have been added to the cast of "Over the Top," will not be seen in their familiar character make-up of the barker and gypsy fortune teller used by them in vaudeville. Instead, this comedy mind-reading duo will wear conventional evening dress.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15. Matinees, Wed. and Sat. 2:15.
"A DISTINCT HIT"—Alan Dale.
JULIA SANDERSON
JOSEPH CAWTHORN
In the New Musical Comedy
RAMBLER ROSE

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Matinees Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GEO. M. **COHAN** THEATRE, B'way & 43d Street. Phone Bryant 393. Evgs. at 8:25. Matinees Wednesday and Saturday at 2:25.
The Irresistible Scream
HERE COMES THE BRIDE
By Max Marcin & Roy Atwell.

Cohan & Harris B'way & 43d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

HUDSON Theatre W. 44th Street. Evgs. at 8.25: Matinees Wed. and Sat. at 2.25.
Henry B. Harris Estate.....Managers
Arthur Hopkins & F. Ziegfeld, Jr., present
MISS BILLIE BURKE
in "The Rescuing Angel"
By Clare Kummer, author of William Gillette's "A Successful Calamity" and "Good Gracious Annabelle."

NEW YORK THEATERS

New Amsterdam West 42nd St. Evgs. at 8.15.
Matinees Wednesday and Saturday at 2.15.
Klaw & Erlanger's Greatest of All Musical Comedy Triumphs
The Riviera Girl
Music by Emmerich Kalman. Book and Lyrics by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and 38th Street. Evgs., 8.15.
Matinees Wednesday and Saturday at 2.15.
KLAW & ERLANGER..... ..Managers
George Arliss
IN HIS NEW PLAY
HAMILTON By Mary P. Hamlin and George Arliss
"Far finer, nobler and truer than Disraeli."—Times.

REPUBLIC West 42nd St. Evgs. 8.30. Matinees, Wed. and Sat. at 2.30.
A. H. WOODS Presents
"ON WITH THE DANCE"
A New American Drama by Michael Morton

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

GAIETY Broadway and 46th Street. Evgs. 8:20. Matinees Wednesday and Saturday, 2:20.
The Tarkington-Street Comedy
The COUNTRY COUSIN
With ALEXANDRA CARLISLE
Best American Comedy in Years

LIBERTY 42nd St. and Broadway. Evgs. at 8.20: Matinees Wed. and Sat. at 2.20.
KLAW & ERLANGER.....Managers
LAURETTE TAYLOR
In Her Great Success
"OUT THERE" 2nd Year
By J. Hartley Manners.
Beginning Fri., Nov. 9—LAURETTE TAYLOR in THE WOOING OF EVE.

MOROSCO 45th St., West of B'way. Evgs. at 8.30. Matinees Wed. and Sat. at 2.30.
Oliver Morosco's Laughing Sensation
Lombardi, Ltd.
Biggest Comedy Hit in Years
Seats 8 weeks in Advance

CORT 48th St., E. of B'way. Phone Bryant 46. Evgs. 8.30. Matinees Wednesday (Pop.) and Saturday 2.30.
ARTHUR HAMMERSTEIN PRESENTS
"De Luxe Annie"
From Scommon Lockwood's Story in the *Saturday Evening Post*. Dramatized by Edward Clark.
With
JANE GREY and VINCENT SERRANO

Criterion Broadway and 44th St. Evgs at 8.30. Matinees Wednesday and Saturday at 2.30.
KLAW & ERLANGER Present
The New Comedy by Sydney Rosenfeld
THE LOVE DRIVE
WITH FRED NIBLO, VIOLET HEMING, HILDA SPONG and others.

"None can afford to miss it—all can afford to go"
"CHEER UP!" Management CHARLES DILLINGHAM
Greatest Success Ever Known.
AT THE HIPPODROME
Staged by R. H. Burnside
Matinee Every Day
Seats 6 Weeks Ahead

Sammy Ronan is playing the part of Young Nat Berry with "Shore Acres" this season.

Al. Dolson is doing the press work ahead of Emma Dunn in "Old Lady 31," who is under the management of Lee Kugel.

NEWS OF STOCK PLAYS AND PLAYERS

PLAYS BY PLAYERS OF LYNN

Season Opens at the Auditorium and the Pieces Produced Catch the Theatergoers of the Town

LYNN, MASS. (*Special*).—The Players, [illegible] V. Phelan, manager, opened the Auditorium stock season with "The Man Who Stayed at Home," week of Oct. 1, Alice Bentley and Arthur Vinton, leads; Edith Conroy, ingenue; Sadie Galloupe, heavy and comedy; Jack Taylor, juvenile and character. Week of Oct. 8, "Which One Shall I Marry?" fair business; week of Oct. 15, "Common Clay." Miss Bentley as Ellen Neal made herself solid for the season. Arthur Vinton gave an exceptionally excellent interpretation of Judge Filson; Sadie Galloupe as Mrs. Neal, played to capacity all week, turning hundreds away Wednesday, Friday and Saturday evenings. Week of Oct. 22, "The Girl from Rector's," smashing all records. Week of Oct. 29, Eddie Phelan's un-named war drama; title to be selected by Auditorium patrons. Strong company of youthful players. All invested in the second Liberty Loan, even to Miss Bentley's maid.

"The Girl from Rector's," censored last season, presented after appeal to Municipal Council, turned patrons away every night. As played by Alice Bentley, "The Girl from Rector's" is the hit of the season. As Loute Sedaine, Miss Bentley neither over dresses nor overacts. She was showered with roses on the opening night by 20 girls in her musical specialty with Eddie Phelan, who is making a scream of Prof. Maboon's comedy stunts. Arthur Vinton is winning new laurels as Richard O'Shaughnessy Van Arsdale and participates in musical features with Edith Cooper, ingenue, who is an Auditorium favorite, and a clever Marcia Singleton. Sadie Galloupe is doing fine work as Mrs. Witherspoon Copley. Walter Grey makes a most satisfactory Judge Caperton; Jack Taylor is a dandy Andy Tandy; Jack Bennett as Louis Napoleon Victor Hugo; Dorothy Fraser as Angelica, the maid, and M. Charles Palazzi as Deacon Wiggleford, complete the cast.

AUBREY GOODALL.

"THE ROSARY" IN JERSEY CITY

JERSEY CITY (*Special*).—"The Rosary" was excellently performed at the Academy of Music, Oct. 22-27, to large business by the clever company under the direction of Jay Packard. The production was a good one in every respect, and the cast worked hard for success. William Blake as Father Kelly was the kind, sympathetic priest to the life; Mary Louise Malloy as the agnostic's wife appealed to the sympathies of the auditors; Warren Hoffman as the hero was at his best; Jack Regan as Lee Martin was excellent; James Marr as Kennard Wright, Claude Miller as Charles Harrow, Frances Carroll as Alice, Bessie Sheldon as Kathleen, and Carolyn Friend as Laura were most satisfactory. The staging was especially good. "The Third Degree," 29-Nov. 3.

Claude Miller is the able stage director of the Jay Packard Stock company at the Academy of Music. His clever assistant is Stuwart Beebe. The other good helpers back of curtain are Phil Taylor, stage carpenter; Tom McKay, property man; Tom Phillips, electrician; Homer Walden, flyman; Phil Bowers, second man.

William Blake and Jack Regan were special engagements at the Academy for "The Rosary."

WALTER C. SMITH.

"JUST A WOMAN" IN OMAHA

OMAHA, NEB. (*Special*).—The week of Oct. 14 the Brandeis Theater Players, under the personal direction of William A. Mortimer, presented Eugene Walters's "Just a Woman." The production was put on with the usual good arrangement of the Brandeis performances. All the settings were very attractive, but special mention should be given to the setting for the first act. Dorothy Shoemaker as The Woman had a role which made many demands upon her talent. As The Man, Harry L. Minturn handled this difficult role in his usual pleasing manner. Another member of the company deserving special mention was Sydney Riggs, in his work as the Polish boy. Little Thomas Sutphen, son of Manager Joy Sutphen of the Brandeis, as Ned, "the tie that binds," made his first appearance on the stage, and a very creditable one it surely was. All of the company were up to the standard of excellence. Matinees Saturday, Wednesday and Sunday. Week 22, "Peggy O'Moore," with Miss Shoemaker and Mr. Minturn in the leading roles.

The program staged by the Brandeis Players in the Y. M. C. A. building at Fort Omaha was presented to an S. R. O. house. Including the orchestra, twenty-two people were taken out to the post.

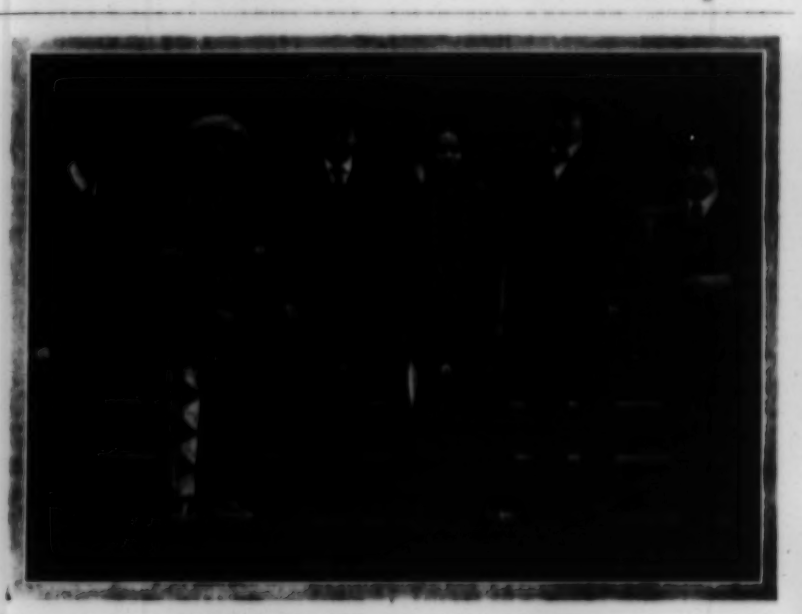
"PAN."

REQUEST WEEK, NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Academy, Melville Burke, director: Their standard of capable, original work was finely maintained, week Oct. 15, when the Northampton Players, in response to popular request, gave "The Awakening of Helena Ritchie." As Helena, Aline McDermott further strengthened the reputation she is deservedly winning here for dramatic work of high order. Her characterizations are not only finely shaded but also uncommonly well sustained. Frank Morgan, as Pryor, gave a commendable rendering and still further proved his ability for pleasingly varied acting. Jack Amory, Doctor Lavender, won popular commendation. Notably good work was done by Corbett Morris as the young poet Sam Wright. Blanche Friderici, as Sarah, added another to her list of faultless characterizations. Eugene Powers, as Benjamin Wright, was another favorite. L. Berrange Milliman, as Dr. King, gave the satisfaction that always may be counted upon from him, and Helen Daie gave a clear cut impersonation of energetic Marion King. Ethel Downie's David added to the many friends that this able and conscientious little actress has here, where she will remain for one more week to play the part in "Pawns-by."

"His Honor in Order," which was so admirably presented by the Players, did duty as the busiest week in the history of the resident company. Capacity houses were the rule, and at the last performance over two hundred were turned away. The attendance drew many out of town visitors. Mary Morris, a member of last season's stock company, has been visiting here.

MARY K. BREWSTER.



PALE FACES AND RED SKINS COMBINE.

"The Heart of Wetona," a play in which real Indians have parts, is doing the New England towns. It appeared recently in Lawrence, Mass., and the mayor of the town stood up with two of the braves for a picture. The group above lines up as follows, left to right, J. W. Schaake, manager; Chief Strongheart, Hon. T. F. Hurley, Mayor of Lawrence; Princess Prairie Flower, J. W. Cadagan, Director Public Safety in the town, and Bernard Steele, Director of the company, the company being known as the Emerson stock.

"POLLY OF THE CIRCUS," UP STATE

JAMESTOWN, N. Y. (*Special*).—"Polly of the Circus" was presented by the Pauline MacLean Stock company, week Oct. 7, in an effective and realistic manner. Pauline MacLean was absolutely lovely as Polly; Earl Brach, a new addition to the company, scored the part of John Douglass in good style; Lucy Neal as Mandy Jones made her part stand out well; Geo. Ormsbee as Curtis Yorke was fine; James K. Dunseith, taking the roles of Deacon Strong and Dr. Hartley, was well cast in both parts; Ernest G. Kast was admirable as Big Jim; Jane Reed Lewis as Mrs. Willoughby was very clever; Robert McKinley as Deacon Brewster added much humor to the play; Harold Rosebrugh as Hasty Jones, John Burke as Jed Barker, Esther Welty as Julia Strong and Josephine Bond as Miss Perkins deserve credit for their competent work. The play was complete in every detail, including animal acts, wire walking and clowns, and played to capacity houses. Beginning with "The Man from Home," week Oct. 20, the admission price was slightly raised, made necessary by the war tax.

A. L. LANGFORD.

NEW WOMAN LEAD IN ST. PAUL

ST. PAUL, MINN. (*Special*).—Carl Mason's melodrama, "For the Man She Loved," although burdened with a Bertha M. Clay title, proved a thoroughly satisfactory bill as played by the stock company at the Shubert, Oct. 14-20. "Bought and Paid For," revived, 21-27, served to introduce the new leading lady, Ruth Robinson, who, in addition to wearing a number of handsome gowns, demonstrated that she was not lacking in histrionic ability. Her Virginia Blaine was a well sustained portrayal. Mildred Davenport as Fanny Blaine was excellent, and Eugenie Young was a pretty maid of the French variety. Richard La Salle gave a convincing performance of Robert Stafford, and Earl Lee repeated his past success in the role of James Gilley. "Under Southern Skies," 28-Nov. 3; "Woman He Married," Nov. 4-10.

JOSEPH J. PFISTER.

HYPERIONS IN NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Hyperion: Week of Oct. 22 the Hyperion Players gave a most creditable performance of "For the Man She Loved." First honors go to Jane Morgan as Mary. Her role was difficult and extremely well rendered. Arthur Griffin as Thompson, was splendid. Louise Farnum was a scream as Mrs. Maloney and kept her audience in continuous laughter. Russell Fillmore as Jack Thorne, and Faith Avery as Maggie Maloney were delightful. This is Miss Avery's first opportunity to play opposite Mr. Fillmore. She has been here three weeks. Alfred Swenson made a very good Billy. Morris Burr as the chief, Harry Andrews as Mr. Worthington, Lorie Palmer as Pittsburgh Mabel, Eugene LaRue as Slip and Jerry Broderick as Officer Flan all deserve mention for good work. The Hyperion Players are in the eighth week and play to crowded houses. "The Price," week of Oct. 29. Before the matinee Jane Morgan and Alfred Swensen, of the Hyperion Players, appeared in the central green and gave talks for the sale of Liberty Bonds. Miss Morgan was extremely eloquent and won many purchasers. They were introduced by Col. Osborn, editor of the morning *Journal-Courier*.

HELLEN MARY.

"NOBODY'S WIDOW" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Tootle Theater; "Nobody's Widow," as presented by the Dubinsky Brothers Stock company, Oct. 14-20, was a most entertaining comedy and gave that versatile company fine opportunities to display their ability. Eva Craig as Roxana Clayton did her best work of this season and handled her difficult part in a charming way. Frances Valley as Betty Jackson and Ed Dubinsky as Duke of Moreland both made decided personal hits. The entire cast were deserving of special mention. Business excellent. "Hawthorne of the U. S. A." follows.

JOHN A. DUNCAN, JR.

MOZART'S "P. & P," ELMIRA

ELMIRA, N. Y. (*Special*). — The most popular production thus far of the stock season at the Mozart Theater was "Potash and Perlmutter," by Mae Desmond and her splendid company, Oct. 22-27; large business. Staged lavishly, with an interpolated style show and with an attention to detail seldom seen in stock, the offering reflected unusual credit on A. Gordon Reid, the capable director of the company. Dudley Clements as Abe Potash was the hit of the production. Mae Desmond was seen to advantage as Ruth Geidman, and her acting was a real delight; Frank Fielder did well as Mawruss Perlmutter and made a happy partner for the Abe Potash of Dudley Clements; John J. Farrell was a satisfactory Henry Feidman; Harry La Cour a dashing Marks Pasinsky, and James Dillon did well as Boris Andrieff; Millie Freeman proved a humorous Mrs. Potash and Sumner Nichols was an adequate Mozart Rabiner; Ruth Van, a newcomer, was welcomed in the role of Irma Potash; A. Gordon Reid, Bernice Callahan, Louis Lovitch and Margaret Freeman helped in smaller parts. "Way Down East," Oct. 29-Nov. 3.

J. MAXWELL BEERS.

"HE COMES UP SMILING," SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at their theater, gave an excellent presentation of "He Comes up Smiling," Oct. 14-20, which drew good business. Ivan Miller in the title part was seen at his best, and his portrayal of the role was well received. Grace Huff as leading woman entered into the spirit of her role and delineated it with skill and cleverness. George Barnes was effective as William Hargrave Bacbelder, and the rest of the members sustained their roles with skill and ability. Same company in "His Majesty Bunker Bean," Oct. 21-27.

BENJAMIN P. MESSERVEY.

NEW LEAD IN HAVERHILL

HAVERHILL, MASS. (*Special*). — Week Oct. 22-27, the Academy Players, in "The Heart of Wetona," to good business. Gilda Lorry as Wetona is convincing; Walter Gilbert as John Hardin was fine; Walter Scott Weeks as Quannab, the Indian father, gave a character study which was perfection; James Hayder as Tony was good. Others in the cast were William Freeman, Mabel Colcord, Gertrude Walters, Ban Hatfield and Clifford Boyer. Miss Lorry, who has been with the company as lead since the opening of the season, closed her engagement Saturday evening, Oct. 27. Miss Lorry has made many friends in Haverhill, and it is greatly regretted that her engagements prevent her remaining with the company.

Betty Ross Clarke has been engaged as leading lady, and opened with the Academy Players, 29, in "The Miracle Man"; she will play Helena. She comes to Haverhill from a very successful run as leading lady in "The Family Exit." Previously she played in "Fair and Warmer," and in stock with Sidney Toler in Halifax, N. S., and with the well-known Vaughan Glaser Stock in Pittsburg.

C. T. ISSERTELL

CRUSH AT SOMERVILLE

SOMERVILLE, MASS. (*Special*).—Clyde B. McArdle, manager: Before a "Liberty Bond" audience which filled the theater and the streets outside trying to get in, the Somerville Theater Players presented "The Man from Mexico," beginning a week's presentation of the play and were enthusiastically received, Oct. 22. Arthur Howard in the title role, got all there is in the part. Adelyn Bushnell also displayed that she is no second rater in the dancing line; as Mrs. Fitshew she kept the audience in continuous laughter. James Devine as Cook scored a big comedy hit, while Brandon Evans as the warden, looked and acted the role very well. John Dugan as the funny little Dutchman, was funny, and John Gordon shared heavily in the week's honors. Grace Fox, Rose Gordon and Ruth Fielding wore pretty frocks and looked stunning. Elbert Benson appeared as Louis, and Arthur Ritchie, the director, continues to arrange productions that folks praise in the highest. "Which One Shall I Marry?" week of Oct. 29.

STRADY.

FAVORITES OF DES MOINES

DES MOINES, IA. (*Special*).—Isabel Randolph, the new leading woman at the Princess, certainly won many friends on her first appearance as Madame Nadine in "Broadway and Buttermilk," week of Oct. 22. Miss Randolph is an actress, charming and graceful, and has the ability to captivate her audiences. Selmer Jackson as Tom Burrows gave his usual splendid performance. Grace Young as Ruth Denby displayed her versatility by assuming an ingenue role. Agnes Everett was excellent in the role of Mrs. Denby, the boarding-house keeper. Philip Sheffield as Asa Denby furnished a great deal of the amusement. Leo Lindhard as Franklyn Abbott, Arthur Young as Major Hawes, Van H. Murrell as the village barber, Sumner Gard as Woolwine, Miss Conway as Mrs. Hodge, Helen Warfield as Celia Hodge, gave excellent support. Tom Krueger, the new juvenile, made an excellent impression in a small role. "The House of Glass," week of Oct. 28; "Common Clay," Nov. 4.

KAHN.

WILKES IN A FIRST TIMER

SALT LAKE CITY (*Special*).—"The Silent Witness" was presented for the first time Oct. 22 by the Wilkes Stock company in Salt Lake City. The new play is intensely absorbing, the interest being sustained throughout, not only through the medium of a well-told story, but by the excellent handling of the several important roles by the individual members of the local stock aggregation. The plot of "The Silent Witness," while somewhat reminiscent of "Madame X," differs materially.

CRAZE DAMNED IN A PLAY

"On with the Dance" Denounces Dansant, Cafe and Cabaret—Michael Morton Author, A. H. Woods Producer

ATLANTIC CITY (*Special*).—"On with the Dance," the new four-act drama by Michael Morton with A. H. Woods as the producer, played to capacity houses at each of its performances at the Apollo Theater, showing three days beginning Oct. 18. The play follows the fortunes of Nina Lawrence, a dance-made girl, married to a man who wants a home and children. She becomes innocently intrigued with Billy Sutherland, a wealthy rose, who holds out to her attractions of luxury, social proclivities and—the dance.

Lawrence, following his wife to a dance-house, to which she had gone with Sutherland in defiance of her husband's orders, attempts to win back her affections by bringing to their table one Fay Esmond, a cast-off favorite of Sutherland's, who there relates her story of temptation, downfall and degredation. But the story leaves Nina apparently unmoved and Lawrence, desperate in the realization that he has failed, shoots and kills Sutherland with the latter's gun, which has been originally taken away from Fay to prevent her from slaying the man who has brought her to shame and the gutter. The husband makes his escape before the arrival on the scene of the excited guests, who find Sutherland prone on the dance floor with his revolver at his side.

This tragic end to the merry evening impresses Nina with the truth of the cabaret dancer's story and she rushes home to her husband's arms. Inspired by this new, clean love which has come into her life, she cleverly outwits the detective who comes to investigate the shooting. We leave her fainting in her husband's embrace.

"On with the Dance" is a smashing denunciation of the dance craze. It is an epigrammatic arraignment of the evils of the dansant, the cafe and the cabaret. It uses plain, unvarnished language and its message is really "off with the dance." "Respectability has built it up and respectability must pull it down" say the lines.

The first act is satirical comedy up to the entrance of Sutherland, when it becomes drama. The second act continues in this vein and at the close leaves the audience in a state of tense expectation. The third act, however, which should be the strongest, lacks conviction. The idea of having Lawrence retain his overcoat throughout the entire scene is ridiculous. The final act is satisfactory in so far as it clears up the situation left by the preceding one and provides a happy ending.

William Morris was excellent in the role of the outraged husband, and in this he was ably assisted by Eileen Huban, who as Nina, the devotee of dance, won the audience with her sympathetic interpretation.

John Mason as Billy Sutherland, while giving a performance much above the average and one worthy of his reputation, failed somehow to invest his lines with the suggestion of repressed lust and concealed passion for which the character called, devoting himself entirely to the expression of crafty machination and subtle lure. Julia Dean made a convincing dance woman, and as the medium of expression for the author's tirade against the dance. Edward Abeles as Hugh Fraser supplied the comedy element.

Mercita Esmonde, Martha Mansfield, Eugene Redding, James Spottswood, Corinne Barker, Robert Schable, Edwin Walker and Claude Cooper acquitted themselves quite favorably in the minor roles.

On the whole the show was well acted and magnificently staged. There is an abundance of action on the brand of "stuff" that pleases Broadway.

Jo SMITH.

"INSIDE OUT" TRIED OUT

Comedy Has Possibilities, If It Is Ever Done by Capable People

ALLENTOWN-BETHLEHEM, Pa. (*Special*).—"Inside Out," a new comedy by Abraham Schroomer, author of "The Inner Man," "To-Day" and other dramas, had its tryout here Oct. 22, and offers many possibilities. The plot is clever, but the material at hand is badly bungled. The cast is atrocious and the production on the whole very stagey. There is but one set—an apartment in Hoboken—with a snow drop in the rear. The characters include a gruff old gentleman, who is "*Master of his own house*," his timid daughter who refuses to marry as he wills, her affianced husband who reminds one of a bar-room "bum," her lover, a toney doctor; his nervous mother, a maid, a Justice of the Peace, an amateur detective and a policeman. Ethel Grey Terry played the daughter in an amateurish manner; Sam Edwards was the father and Romaine Callender the detective. The other characters were in minor hands. William Forestelle, who was the young doctor, nearly spoiled the show.

"Her Soldier Boy," Oct 24, 25, with Charles Irwin in the Clifton Crawford role, and Kitty Henry playing Amy Lee, played to crowded houses. The balance of the cast is not noteworthy.

"Odds and Ends of 1917," the Norworth-Lorraine Revue which will soon open the new Jack Norworth Music Hall in New York, did capacity for three performances, and is the best seen on the stage here in recent years. Harry Watson and Joseph Herbert, Jr., are in the cast, every member of which is good. Harry Lauder, Oct. 27; "Pretty Baby" and "Daddy Long Legs" are underlined.

Grand (Bethlehem): "Good Night, Paul," was the worst show of the season here.

FORD L. SHOTWELL.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Keith's Theater, Oct. 22-27, is celebrating its 19th anniversary of vaudeville, and judging from Monday evening's performance, Mr. Lovinburg has spared no effort to make the bill one to be remembered with pleasure by the patrons of that popular theater.

Fred Irwin's new "Show Bill" is the best attraction at the Colonial in several weeks. The company has an unusually large number of principals, every one a clever entertainer.

The vaudeville portion of the bill at Fay's is headed by Francesco Colasante and his band of sixteen musicians, who render an excellent program.

At Emery's Majestic, Ralph Thomas Kettering offers "Lincoln of the U. S. A."

Emery, Oct. 22-27, "Shore Acres," James A. Hearne's play, offered at popular prices for the first time this season.

The Modern Theater, under the management of Mr. Dow, is showing a photoplay. In addition to the picture, little Emmy appears before the footlights and delivers a catchy little monologue. She also selects the two prettiest children in each matinee performance and gives to each a $2.50 gold piece.

An all-star show was given in the Opera House Friday, Oct. 26, talent coming from all of the leading theaters in Providence. The receipts go to buy Liberty Bonds for the benefit of the Actor and Actress fund.

ELMER C. SMITH.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: Moving pictures, "On the Italian Battle Front," to good business, Oct. 19-21. Pantages: Mlle. Lillian Aurora entitled "The Happy Family," headlined bill week Oct. 14. Others: "The Fireside Reverie," musical comedy; Wilson Brothers, Parsons and Irwin, Lord and Fuller, Beulah Pearl. Hippodrome: Six Cornallas headed first half week, Oct. 14. Special feature with Peggy Worth in "Just Herself." "Sleighbells," The Halkings, Kennedy and Fitzpatrick. Second half: Apollo Trio in a "Study in Bronze," The Victoria Four, The Omega Trio in one-act playlet, "Sweety's Finish"; Allen and Allen, William and Williams, Denney and Perri, "The Roustabout and the Yallar Gal."

REX H. RICH.

CHICAGO

CHICAGO (*Special Correspondence*).—The new Studebaker Theater opens here Monday night, Nov. 5, with William Gillette in the Clare Kummer comedy, "A Successful Calamity," direct from the Plymouth Theater, in New York. The Evening *Post*, of this city, commenting on the opening of the theater, says:

"Miss Kummer is known to Chicago playgoers as the author of 'Good Gracious, Annabelle.' A few months after the latter play was first acted in New York, last Winter, Miss Kummer delivered the manuscript of a 'Successful Calamity' to Mr. Hopkins. With Mr. Gillette as the star, it was first acted at the Booth Theater shortly after the holidays, and was an instantaneous success. 'A Successful Calamity' is written in the same whimsical vein as 'Good Gracious, Annabelle,' although it is said to touch life a little more firmly. Mr. Gillette's role is that of a financier who invents the story of business ruin in order to have a quiet evening at home in the bosom of his family."

The remodeling and reconstruction of the Studebaker Theater have cost nearly $100,000.

"La Flambee," a French drama, was presented at Central Music Hall, Oct. 23 by Edgar Beeman's French Players. Beeman was the leading man, with Lucien Bonheur's company on its visit about two years ago. He has assembled the more gifted members of that organization to support himself and Mme. Gilda Darthy, an actress of talent and experience new to French playgoers of this city.

The Players' Workshop, formerly established in a studio on Fifty-seventh Street near Jackson Park for the production of one-act plays, will make its home this season in the Fifty-fourth Street school building, at the corner of Fifty-fourth Street and Kimbark Avenue. Under the patronage of the Chicago Board of Education, an experiment in a community theater will be conducted. One-act plays, operas, operettas and ballets will be staged. Chicago authors will be given preference, but non-residents are also invited to submit their work. New programs will be staged once a month, to run for seven consecutive nights, and understudy casts will be rehearsed for performances once a month, on the Monday following the regular production. The first program will be given in November.

Frederick Bruegger, musician and playwright, will be the managing director, and J. Blanding Sloan and Charles P. Larsen will be art directors.

Bills of the week are, at the Blackstone, "The Willow Tree," Japanese color and idea, by Benrimo and Harrison Rhodes. Fay Bainter in her original part.

Illinois: "Miss Springtime."
Auditorium: "Stop! Look! Listen!"
Playhouse: "Seventeen."
Grand: "The Judge of Zalamea."
Olympic: "Canary Cottage."
Princess: "The Man Who Came Back."
Power's: "Mister Antonio."
Garrick: "The Thirteenth Chair."
Colonial: "Parlor, Bedroom and Bath."
Cort: "Upstairs and Down."
La Salle: "Oh, Boy!"

"Come Out of the Kitchen" is booked for Power's, Nov. 19, taking the place of "Mister Antonio."

BERT BRUX.

BOSTON

BOSTON (*Special*).—There were numerous changes at the Boston houses Oct. 30, although there were few plays presented that were not familiar to Boston Playgoers. After six weeks, "The Follies" moved from the Colonial, and David Warfield in "The Music Master," was warmly welcomed by a large audience. At the Hollis, John Drew and Margaret Illington were seen in "The Gay Lord Quex," and at the Majestic Alice Nielsen began a single week's engagement in "Kitty Darlin'." The Globe Stock Company acted "A Pair of Silk Stockings." So many changes in one evening have not been frequent in Boston this season.

At the other theaters: Shubert, "The Passing Show of 1917"; Wilbur, "Love o' Mike"; Tremont, "Turn to the Right"; Plymouth, "Oh, Boy!" At the Park Square, "Captain Kidd, Jr." is in its last week.

D. CLAPP.

SPECIAL

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JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—The Lyric Theater reopened Oct. 22, after having been closed for a week. The house is now under the management of Herb Jennings, who comes here from Toronto, Canada, with twenty-two years of theatrical experience behind him. The policy of the house has been changed and in the future nothing but vaudeville (Sun and U. B. O.) and pictures will be booked. Three performances a day are given and the bill changed twice a week. The opening show proved popular and drew good houses.

Bijou Theater Nov. 2, "Betsy Ross"; Nov. 9, "Rasputin."

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"MADAME SAND" SEEN IN BALTIMORE

Played for the First Time with Minnie Maddern Fiske in the Leading Role—K. & E. and George Tyler, Sponsors

BALTIMORE (*Special*).—The most brilliant theatrical event of the season so far as Baltimore is concerned took place at the Academy on Monday night of the current week, when Minnie Maddern Fiske appeared for the first time on any stage in a new comedy drama entitled "Madame Sand" by Philip Moeller, a playwright whose previous works have consisted of one-act plays written for and presented by the Washington Square Players. The appearance of Mrs. Fiske in a new role is an event in the theatrical world of the first magnitude, and one to be looked forward to with the keenest interest and pleasureable anticipation, occupying as she does the foremost place among her contemporaries. In the new play Mr. Moeller has dug deep into history, more or less, and has built his work on a series of episodes in the life of the volatile George Sand, depicting this famous woman's amours. The play opens at the time of the novelist's infatuation for Alfred De Musset and carries us through her life up to the time of her affair with Chopin. The play bears a decided literary value, as the dialogue is of a standard of excellence rarely heard in the modern writings for the stage. The cast required for the unfolding of the story is unusually large and includes the following players, Ferdinand Gottschalk, Jose Ruben (former member of the Washington Square Players), Walter Kingsford, Ben Lewin, Harold Hendee, John Davidson, Olin Field, Jean Robb, Sallie Bergman, Marjorie Hollis, Imogene Fairchild, Caroline Kohl, and Owen Meech who enacts the role of Franz Liszt and Alfred Cross, who is cast as Frederic Chopin. The play is divided into three acts, the first in Madame Sand's apartment in Paris, the second in her apartment in Venice and the third at the Baron Rothschild's home in Paris. The production is made under the direction of Arthur Hopkins, who personally supervised the entire performance, while Messrs. Klaw and Erlanger and George Tyler are responsible for the presentation. The first performance was witnessed by an audience which crowded the theater to its capacity and which incidentally proved to be the most brilliant assemblage we have seen since the new season opened. Mrs. Fiske was as usual received with the greatest acclaim. Week Nov. 5, first presentation in this country of the Henri Lavendan play "Tel Serve," now current at the Theater Bernhardt, Paris, in conjunction with which Lord Dunsany's one-act thriller "A Night at an Inn" will be revealed here for the first time.

After its long and successful career at the Eltinge Theater, the long awaited engagement of the Max Marcin gold mine, "Cheating Cheaters," became a local reality at Ford's this week, when that famous drama of crooks and near crooks was presented before one of the largest audiences that has graced any playhouse this season. The cast presenting the piece, while minus some of its original members, is so good as to leave no regrets. James Marlowe, Edward Durand, Martin Alsop, Anne Sutherland, Evelyn Vaughan, Frank Monroe, Winifred Harris, Edward Ellis and Arthur Harvey each contribute splendid individual performances. The play was most enthusiastically received both by the press and public and will probably play to S. R. O. houses. Week Nov. 5, "Have a Heart."

Rarely does one find a more delightful bit of musical entertainment than is contained in "You're In Love," the Primi and Harbach musical comedy, which held forth here during the past week. The house was filled to its capacity at the majority of the performances by enthusiastic audiences. The individual work of Clarence Nordstrom, Marie Flynn and Al. Roberts was exceptionally good. "You're In Love" proved the best theatrical entertainment of the season thus far, with the exception of "Miss Springtime," with which it divides honors.

Eugene Walters pathological drama of thrills and morbidity, "The Knife," proved a trifle too strong for the appetite of our playgoers, with the result that business took a decided slump. The excellent acting of the cast, especially Olive Wyndham, Henry Mortimer and Harry Mestayer made the production well worth while.

One of the best bills seen at the Maryland this season was served up to the patrons last week and devoured with an eagerness which should prove an incentive to the management to raise their general average standard for the remainder of the season. Walter Kelly and Kalmer and Brown headed the bill.

Mme. Julia Claussens appeared in a recital at the Peabody Conservatory, at the opening of the series on Friday afternoon, Oct. 26. This distinguished artist is a great favorite with Baltimoreans, through her appearances with the Chicago Opera Company, and the ovation she received from an audience which crowded the auditorium to overflowing was one of the most enthusiastic given any artist in recent years. As always she was in superb voice and her program covered a wide range of musical literature.

Mabel Garrison, a former Baltimorean, now a member of the Metropolitan Opera Company, was heard in a recital at Ford's, afternoon Nov. 1.

Robert McBride, who looked after the local interests of the Shuberts when the Auditorium was controlled by them a few years ago, was kept busy most of the past week renewing old acquaintances and friendships. Mr. McBride is acting as manager for "The Knife," which played at the Academy.

The genial Percy Weedon was in town most of the past week arranging the many details for the premier performance of Mrs. Fiske in "Madame Sand." Mr. Weedon is always a welcome visitor.

J. B. KERR.

FAVERSHAM'S NEW PLAY

"The Old Country," Picturesque Romance, Three Acts, at Schenectady, N. Y.

SCHENECTADY, N. Y. (*Special*).—"The Old Country," by Commander Dion Clayton Calthrop, R. N. V. R., was presented by William Faversham, at the Van Curler, Oct. 25, with the producer himself in the leading role. It is a picturesque romance in three acts, with the theme best described by the author, as uttered by one of the players, "Happiness does not come by hate, but by love." Mr. Faversham is seen in the role of a wealthy American who has returned to England, "The Old Country," to seek revenge on those who had been responsible for driving his mother out of the village. He scored a personal triumph and was forced to respond to a curtain speech. A supporting company of unusual merit surrounds Mr. Faversham, chief among whom are pretty Jane Houston, Cecelia Radcliffe, Katherine Brook, Edwin Cushman, Edmund Gurney, Charles Wyngate, Maude Milton, Rose Whytal.

"Good Night Paul," scheduled Oct. 24, was cancelled. The show closed in Albany Oct. 22, after receiving unfavorable press notices.

Carl J. Tell, of Milwaukee, was elected manager of the Union College Dramatic Club. A drama of some well known author will probably be produced later in the year instead of the usual musical comedy written by undergraduates.

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WASHINGTON

WASHINGTON, D. C. (*Special*).—A strongly interesting play from the pen of Maude Adams' favorite author, James M. Barrie, "A Kiss for Cinderella," introduced this distinguished artiste during the current week to a notably large and fashionable audience that tested the capacity of the National Theater on the opening night, with the presidential boxes occupied by the President and Mrs. Wilson and a large theater party. Miss Adams' success in her new offering was so positively strong that she was showered with a world of praise for a most artistic portraiture, a gem characterization that strongly lines with the star's former notable successes. A strongly praised support and a delightful stage production. "Cheating Cheaters" follows.

"The Brat," originally produced by Maud Fulton, at the Belasco Theater, last season, presented then and now by Oliver Morosco, is the present week's drawing card at this same house, duplicating its earlier strong hit. Maud Fulton, who created and interpreted the title role in her own play, again scores a most delightful success. "Upstairs and Down" follows.

The busiest man at the opening of Crandall's new motion picture house, the Knickerbocker, was Manager Arthur L. Robb, who had more than a million things to attend to and did them all. Mr. Robb has every reason to feel gratified at the accomplishment of so successful a dedication without even the slightest untoward incident obtruding itself to mar the occasion.

The present week's program at B. F. Keith's presents Lucille Cavanagh, the danseuse, with Frank Hurst and Ted Doner, in a kaleidoscope of dance, color and song. Sam Bernard, the prominent German star-comedian; Olga Boris, the Russian court pianist; The Duttons, in a circus equestrian spectacle; Nonette, violinist; Earle Cavanaugh, supported by Ruth Tomkins, and six others, in the musical playlet, "Mr. Inquisitive," and The Three Johns, European artists.

"The Daughter of the Sun," a romantic drama of Hawaii, by Loring J. Heward and Ralph A. Kettering, is a very interesting week's attraction at Poli's. The story of the play concerns the pathetic love of Loa, the Daughter of the Sun, who has been under the guardianship of Ilo, high priest of the sacred temple, with a young American stationed on Uncle Sam's Pacific possession, who thwarts a Japanese plot against the United States—a tapping of the wireless, etc.

Two singers of renown made their initial bow to Washington at the opening of the musical season, Friday afternoon, at the National Theater, in the first concert of T. Arthur Smith's ten-star series—Claudia Muzio, soprano of the Metropolitan Opera Company, and Arthur Middleton, bass-baritone of the Metropolitan Opera Company, in a lengthy program of rare musical selections. A crowded house in attendance.

Burton Holmes will personally present his illustrative travelogues at the National five Sunday nights, Nov. 4, 11, 25, Dec. 2.

JOHN T. WARDE.

EAU CLAIRE, WIS. (*Special*).—Grand Opera House, R. J. Bostwick, manager: "Make Yourself at Home," Oct. 16, proved a fair attraction and was greeted with a good house. "Miss Springtime," Oct. 20. Big houses for matinee and evening. "His Bridal Night," Oct. 21; good attraction and business. "So Long Letty," Oct. 28.

J. W. BAGLEY.

PHILADELPHIA

PHILADELPHIA (*Special*).—Four big New York successes are here for the first time, Oct. 29.

Of prime interest was the annual production of the "Follies," which opened a two weeks' engagement at the Forrest. With the usual pretty girls, twenty urban scenes, staged by Ned Wayburn and a cast headed by such old favorites as Will Rogers, Bert Williams, Fanny Brice and W. C. Fields. Its local run will be successful. Philadelphians, however, miss one in the cast, particularly, the native son, Ed Wynn.

Maude Adams closed her local engagement in Barrie's "A Kiss For Cinderella," at the Broad, to make way for Ruth Chatterton and "Come Out of the Kitchen." She is supported by Bruce McRae. It is unfortunate that Miss Adams did not do a very good business in her three weeks' engagement here. The first week was splendid, but the final two were below expectations.

In fact all of the theaters are complaining of only a moderate business. While it is true that Fred Stone, in "Jack o' Lantern," broke all records in his three weeks' opening engagement at the Forrest, this was an exception. Stone played to an $80,000 business. These figures are almost official and break all Philadelphia records. But Miss Adams' engagement was disappointing; so was that of "The Grass Widow" and "Cheating Cheaters," at the Garrick. "The Brat," at the Lyric, did very moderate business during the week, big on Saturdays, and the business of "Mary's Ankle," at the Adelphi, shows signs of slackening. Whether this condition is purely a local one remains to be seen, but it can no doubt be attributed to the worried state of affairs, the Liberty Loan agitation and also to the big political campaign now in full swing.

"The Boomerang," David Belasco's successful and clever comedy, opened at the Garrick with the same cast as in the Belasco (N. Y.) Theater.

The Weber's "Eileen," music by Victor Herbert—books and lyrics by Henry Blossom—was produced at the Lyric with a good cast.

"Mary's Ankle," with Irene Fenwick and Walter Jones, continues its run at the Adelphi. The old Walnut, which this year seems to have become a sort of step-child of the Shubert's, is playing some well known musical successes at "pop" prices. This week, "So Long Letty."

The Shuberts are gradually increasing their houses here. The S. S. Shubert Memorial Theater, on the site of the Horticultural Hall, opposite the Broad, is now in the course of construction, while the Chestnut Street Opera House, another recent Shubert theater, is busily being remodeled and should be ready for plays in a few weeks.

Margaret Anglin has leased the Little Theater for a short season and is producing an odd comedy, "Lonely Soldiers," originally produced in London.

At the Met, "The Wanderer" is in its final week.

It was announced last week that the big 1,500 seating capacity theater at Camp Dix, Wrightstown, N. J., will be opened next week under the management of Bellosky and McGinrock. At Camp Dix the policy will be vaudeville and pictures and it will be interesting to see the competition with the free theaters in the camp grounds. Prices will range up to 25c.

Keith's have a strong bill this week, headed by Florrie Millership, a Phillie girl, and Frederic Santley, in "The Girl on the Magazine."

J. SOLIS COHEN, JR.

CINCINNATI

CINCINNATI (*Special*). — "Daybreak," with Blanche Yurka and a very acceptable cast of supporting players, opened at the Grand for one week Oct. 22. It has been a long time since Cincinnatians have had an opportunity to see a really high-class melodrama and those who went seemed to relish the thrills it afforded. It is quite needless to discuss the play itself but the opinion of local critics has not been altogether favorable. The main criticism seems to be that the construction is faulty and that the characters move about apparently with little intent or purpose. Personally, I should not care to witness a performance of "Daybreak" by an inferior cast.

The Lyric is holding forth with its annual production of "The Bird of Paradise." Evidently the weird Hawaiian atmosphere of the play and the tinkling of guitars and ukeleles has lost none of the potency which marked previous appearances. It is the fifth time here for the play.

Louis Mann, in the sterling little playlet "The Good For Nothing," has been making a decided hit with Keith audiences. Mr. Mann seems to be at his best in the character of Markovitch and he carries the air of the South African multi-millionaire just as though it were second nature to have a million or two in the pocket of his jeans every day. Hans Kronold, in artistic 'cello solos, also creates an unusual degree of enthusiasm.

The Cincinnati Players opened their Art Theater, Oct. 24, 25. "Candida" and "The Dark Lady of the Sonnets," plays by Bernard Shaw, constituted the bill.

The season of the Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, opened Oct. 26, 27. Fourteen pairs of concerts are to be given, and twelve soloists of international repute are announced. Manager Kline Roberts predicts the most successful financial season of the organization, and expects to make a big hit when the band goes on a Southern tour this Winter.

Manager Charles G. Miller, of the Cincinnati Zoo, has just completed arrangements for the purchase of the famous out-door ice rink on which skating exhibitions drew so well the past Summer.

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STEIN'S MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

PITTSBURGH

PITTSBURGH, PA. (*Special*).—Pitt Theater: In the Oct. 20 issue of the Mirror, mention was made of William Moore Patch's activities along new lines of endeavor, viz., the producing of plays and the revival of the drama in a house which has for the past two seasons been showing high class moving pictures exclusively. Mr. Patch aims to make the Pitt Theater a producing house, and if the plays following are as meritorious as "The Man Who Stayed at Home," which made its initial bow to the Pittsburgh public Oct. 16, Mr. Patch's success is assured. Mr. Onslow is within the draft age, but on account of his eyesight is not acceptable for military duty, which in no way impairs his acting. Miss Edythe Latimer, his assistant, is well placed, her clear vocalization being a great pleasure to hear. Others of the company are able supporters. A new and unique feature of the Pitt is a gorgeous Oriental Tea-room, where tea is served gratis every afternoon between the acts, and coffee every evening.

David Warfield, in "The Music Master," came to the Nixon week Oct. 22. Large audiences greeted "Herr Barwig" at each performance. At least four members of the company who came with Mr. Warfield to Pittsburgh eight years ago are again in the cast, Marie Bates, as the landlady of the Houston Street Studio, was given a hearty welcome.

The San Carlo Grand Opera Company opened at the Alvin, Oct. 22, with an excellent performance of "Aida." "The Knife" will be the next offering at the Alvin.

The Aborn Opera Company, at the Schenley, sang "Robin Hood," week Oct. 22. Maude Gray, as Maid Marian, received loud applause, which was shared with Dixie Blair.

Thurston, the magician, at the Lyceum, week Oct. 22.

The entire bill at the Davis Vaudeville was good, week Oct. 22. Sam Mann headed the bill in a clever sketch called "The Question." Frances Kennedy, in a singing act, won applause.

At the Gayety, "The Rossland Girls," week Oct. 22; "The Auto Girls," at the Victoria, and the "Aeroplane Girls" at the Academy; all had good business.

E. M. NESSLEN.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"The Knife," with May Buckley and Norman Hackett, thrilled the audiences at the Heilig, Oct. 18-20, and drew laudatory comment from the critics.

The theatrical week was dominated by the engagement of La Scala Grand Opera Company in the Municipal Auditorium, at $2 prices. The engagement, including "La Tosca," "Rigoletto," "Madam Butterfly," "Lucia," "Thais," "La Boheme," "Carmen" and "Il Trovatore," was highly satisfactory from the point of view of both public and management. The principal artists, Ester Ferrabini, Nina Morgana, Viola Robertson, Mario Valle, Andre Arensen, Giuseppe Gaudenzi, Pilade Sinagra and Karl Ashton, were all recipients of enthusiastic applause.

Eddie Foy and his progeny, this time grouped about "The Old Woman's Shoe," were the center of interest at the Orpheum.

Pantages featured the Winter Garden Revue, with Anna May Bell, Gladys Lanphere and Hal Van Rensselaer, an excellent act. The Five Sullys put over a melodious farce, entitled "The Information Bureau."

At the Hippodrome, the "Mystery of George Lovett's Concentration," the first half of the week, was succeeded the second part of the week by Little Caruso and company as the top feature.

The Strand presented Davis Ellison, equilibrist, and Prevett Merrill, in "A Bit of Old Egypt," to very satisfactory houses.

Ben Dillon and Dick Lonsdale, comedians, supported by the Lyric Musical Comedy Chorus, amused their patrons with an uproarious farce, entitled "The King of Alabazu."

Most successful photoplays of the week were: Billie Burke, in "Arms and the Girl," at the Liberty; Maxine Elliott, in "Fighting Odds," at the Majestic, and the skilfully advertised "Come Thru," with Herbert Rawlinson, at the Columbia.

JOHN F. LOGAN.

SAN FRANCISCO

SAN FRANCISCO, (*Special*).—The Savoy Theater Company has asked the Superior Court for permission to dissolve the corporation, which was formed last December with a capital stock of $75,000. The incorporators were E. D. Curran, Howard J. Sheehan and Emile Adet. The company wishes to divide the assets among the stockholders.

Tim Frawley, once the important theater manager here, returned from the Orient, where he spent several months. From his stock company many stars have graduated, among whom are Blanche Bates, Eleanor Robson, Wilton Lackaye, Gertrude Elliott, Maxine Elliott, Mr. Arbuckle, Tyrone Powers and others. "Pollyanna" will soon come to the Columbia.

Henrietta Crossman at the Columbia for another week, commencing Oct. 22, in "Erstwhile Susan." "Potash and Perlmutter" will open Oct. 29.

Richard Carle, in "Nobody Home," continues for a second week at the Alcazar, Oct. 21. Stella Mayhew returned to this house Oct. 28 and offered "Broadway and Buttermilk."

The Cort opened its grand opera season Oct. 22 to a crowded house and the engagement will last for two weeks.

The Orpheum has a star bill, presenting Eddie Foy and his Kids, Lillian Fitzgerald, Al. Herman, Santly and Norton, William Rhe, Tl. honati, Fern, Bigelow and Mehan, Gus Edwards' Bandbox Revue and the picture "The Retreat at Arras." Strand, Pantages, Casino, Alhambra and Hippodrome are running to capacity business.

A. T. BARNETT.

SELMA

SELMA, ALA. (*Special*).—Academy of Music: "Fair and Warmer" to good business, week Oct. 22; Al G. Fields Minstrels, Oct. 26; Mme. Margarete Matzenauer, prima donna; "The Garden of Allah," Nov. 1.

B. J. SCHUSTER.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—It would not be hard to forecast the fate of "Johnny Get Your Gun" at the Shubert-Murat, week Oct. 22, without Louis Bennison as Cowboy Johnny, so completely does his likable and overwhelming personality dominate the farce from beginning to end. Lorraine Frost made a wistful and charming little maid, who finally marries Johnny. Echlin Gayer as the Duke, Vera Finlay as Mrs. Tupper, and Theodore Babcock as Milton, handled their roles effectively. Robert E. Homans, who was a great favorite here a good many years ago in stock and who has been seen here but seldom since those days, played the moving picture director in the prologue with much vim and spirit. "The Bird of Paradise" (return), week Oct. 29; Mme. Schuman-Heink, Nov. 5; "Very Good Eddie," Nov. 6-10 (return).

"Fair and Warmer" returned to English's for a half week's engagement, Oct. 22-24, with John Arthur, Edna Hibbard, Florence Ryerson, Maud Anderson, Chester Ford, William H. Sullivan and others. Percival Knight, in "Dew Drop Inn," Oct. 25-27.

At the Park, week Oct. 21, "The Trail of the Lonesome Pine," with Louise Price, A. M. West, Joseph Franklin, David Cains, Fred Strong and others attracted good houses. "Which One Shall I Marry?" week Oct. 28.

"The Naughty Princess," a musical tabloid comedy in two scenes, with Esther Jarrett, Sammy Weston, Earle S. Dewey, Mabel Rogers and others headed the bill at Keith's with fair success, week Oct. 21. The Watson Sisters, Fannie and Kitty, made their usual big hit. Harry Holman and company, in Adam Killjoy, was one of the bright and enjoyable spots on the bill. James C. Morton, assisted by Mamie Diamond, Fox and Ingraham, Sam Hearn and William Ferry, the frog man, rounded out an entertaining bill. Before the showing of the third and final episode of the pictures, "The German Retreat at Arras," Corporal David N. Honifield, of Company M, Tenth Infantry, stationed at Fort Harrison, sang with pleasing effect that met with generous applause "The Kid Has Gone to the Colors." The song was written by William Herchel, of this city, who for some time has been assisting in the dramatic work on the Indianapolis *News*, but who is now engaged in special work at the Louisville, Ky., cantonment.

The Indiana branch of the American Exhibitors' Association gave the film fans the time of their lives at an all-round greeting, Oct 20, afternoon and night.

PEARL KIRKWOOD.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Shubert: Eileen, with original cast in a return engagement played to fair houses, week Oct. 22. Robert Mantell, "King Lear," Oct. 29; "Hamlet," Oct. 30; "Richelieu" (matinee), "Merchant of Venice" (evening), Oct. 31; "Louis XI," Nov. 1; "Macbeth," Nov. 2; "Merchant of Venice" (matinee), "Richard III" (evening), Nov. 3.

Bijou: Bessie Barriscale, in "The Snarl," was well received, Oct. 22, 23, 24. Heading the vaudeville bill was "The Seashore Girls," with Ben Laring. Lizzie Evans, Jeff Lloyd and company, in "The Alternative Came," next.

Manager Maurice Tobin, of the Olympia, gave, Oct. 20, the first of his juvenile shows to a house full of kiddies. Special pictures were given and a moving picture was taken of all the children to be shown the following Saturday. Doris Vinton, a wee New Haven dancer, gave an exhibition. Prizes of candy were given to the children who won the novel thinking contests. Mayor Campner opened the performance with a short talk. Boy Scouts acted as guardians.

All the theaters in the city gave special Sunday performances for the benefit of the families of soldiers. They were well attended and will be repeated from time to time during the Winter. Poli's Palace, under construction, will open in a few weeks with vaudeville.

HELLERI MARY.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Barrie was represented in three war-time plays at the Empire, Oct. 15-17. Each was an excellent specimen of the great Scottish genius, showing both war-time humor and pathos throughout. The "Old Lady Shows Her Medals" probably was the most enjoyable. The artistic acting by Beryl Mercer and Clifton Alderson stood forth prominently. The other two offerings were "Barbara's Wedding" and "The New Word." Good houses predominated. During the first part of week Oct. 22 several notable speakers appeared in the interest of the Liberty Loan. Bernard Shaw's "Arms and the Man" three nights and matinee, Oct. 25-27; "Twin Beds," Oct. 29.

"Odds and Ends of 1917" played at the Wieting to capacity houses the entire week Oct. 22. Jack Norworth and Lillian Lorraine as headliners. The play made a decided hit in Syracuse. Faversham appeared at the Wieting Oct. 23, 24, in "The Old Country." Ralph Hera at the head of his own company, Oct. 25-27, in "Good Night, Paul," and long-looked-for Clifton Crawford in "Her Soldier Boy," Oct. 30, 31. Yvette Guilbert, Oct. 29.

Grand: Oct. 23-27, "The Italian Battlefront," the official military pictures showing the methods of modern warfare being employed by the Italian fighting forces, to large audiences.

FREDERICK E. NORTON.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*). — "Cheating Cheaters," at the Vendome, Oct. 22-24, played to fairly good audiences. Special mention is due Augusta Perry, Hal Briggs, David Manning, J. F. O'Reilly and Foster J. Williams.

Orpheum dark week Oct. 22. "A Good-for-Nothing Husband," week Oct. 29.

The Knickerbocker, Fifth Avenue, Strand, Elite, Crescent, Crystal, Rex and Alhambra, moving picture houses, are doing good business.

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APPLETON, WIS.

APPLETON, WIS. (*Special*).—Appleton: Frederick V. Bowers, in "His Bridal Night," Oct. 8, excellent cast, fair business; Oct. 16, "One Girl's Experience," strong play, good cast, good business; vaudeville, Oct. 10-21.

Bijou: Oct. 1, Rex Stock Company, indefinite engagement; good business.

WILLIAM W. KISS.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Bishop: The Bishop company are presenting "Love Watches," Billie Burke's former starring vehicle, and it is one of the most delightful comedies of the season. Eleanor Parker in the leading role of Jacqueline is doing the best work of her engagement and Will Lloyd, Hugh Metcalf, Harry Garrity, Robert Lawrence, Ben Erway and Georgia Knowlton all score in important roles. Usual business.

The Orpheum opened Oct. 14 under the new management of Harry Cornell, who was the former manager of Pantages Theater, and packed houses have been in evidence at every performance.

Pantages: Octavia Handworth, moving picture star, and company are the headline act, Oct. 14-20, although Harry Breen, comedian, and "Little-Miss-Up-to-Date," a musical offering, are close favorites. Business improving.

T. & D.: Julian Eltinge in "The Countess Charming" and Marguerite Clark in "Bab's Diary" to good business. American: Ann Murdock in "Outcast," and the official war pictures "In the Wake of the Huns," to capacity. Franklin: Taylor Holmes in "Efficiency Edgar's Courtship" and Walt Whitman in "The Tar Heel Warrior" to increased attendance. Kinema: D. W. Griffith's "Intolerance," return engagement.

LOUIS SCHEELINE.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Oct. 22, Ralph Herts in his new musical farce, "Good Night, Paul." The production drew fairly well but was unfavorably commented upon by the local press. The engagement was scheduled for two nights but after the time had passed for the curtain to rise the second night it was announced from the stage that no performance would be given owing to the sudden illness of one of the members of the company. It is understood that the company has since disbanded.

Norworth and Shannon presented the musical revue, "Odds and Ends of 1917," Oct. 24, 25. It proved a novel entertainment, and won an immediate hit. Jack Norworth, Lillian Lorraine, Harry Watson, Jr., and Joseph Herbert, Jr., were the principals. William Faversham, in "The Old Country," Oct. 26, 27; Emma Dunn, in "Old Lady 31," Oct. 29-31.

An entertaining and varied vaudeville bill was offered at Proctor's Grand, week Oct. 22-27, which attracted crowded houses.

Arthur Pearson's "Step Lively, Girls," won favor with the many patrons of good burlesque, which continued to pack the Empire at each performance.

Business for the week at the houses devoted solely to film productions was exceptionally heavy.

GEORGE W. HERRICK.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Washington 29-Nov. 3.
AFTER Office Hours (Arthur C. Alston): Peoria, Ill. 29-31.
ANGLIN, Margaret: Phila. 15—indef.
ARLISS, George (Klaw and Erlanger and George C. Tyler): N.Y.C. Aug. 17—indef.
BARRIE PLAYS (Chas. Frohman, Inc.): Indianapolis 29-Nov. 3.
BOOMERANG, The (David Belasco): Phila. 29—indef.
BRAT, The (Oliver Morosco): Washington 29-Nov. 3.
BROKEN Threads (Henry B. Est.): N.Y.C. 30—indef.
BURKE, Billie (Arthur Hopkins and F. Ziegfeld): N.Y. C. 6—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.
CANARY Cottage (Oliver Morosco): Chgo. 1—indef.
CAPTAIN Kidd, Jr. (Cohan and Harris): Boston 27—Nov. 3.
CHEATING Cheaters (A. H. Woods): Balto. 29-Nov. 5.
CHEATING Cheaters (A. H. Woods): Sunbury, Pa. 31, Berwick Nov. 1, Wilkes-Barre 2, Mt. Carmel 3.
CLARKE, Harry Corson, and Margaret Dale Owen, Empire Theater, Calcutta, Ind.—indef.
COME Out of the Kitchen (Henry Miller): Phila. 29—indef.
COMMON CLAY: Worcester, Mass.; Utica, N. Y. 29-31, Syracuse Nov. 1-3.
COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Sept. 3—indef.
DAUGHTER of the Sun (Rowland and Howard): Washington 28-Nov. 3, Balto. 5-10.
DAYBREAK (Selwyn and Co.): Brooklyn 29-Nov. 3.
DE LUXE, Annie (Arthur Hammerstein): N.Y.C. Sept. 4—indef.
DITRICHSTEIN, Leo (Cohan and Harris): Chgo. 1—indef.
DREW, John (John D. Williams): Boston 29-Nov. 10.
END of a Perfect Day (Gaskell and McVitty, Inc.): Waukesha, Wis. 31, Kenosha Nov. 1, Ripon 2, Plymouth 3, Fond Du Lac 4, Green Bay 5, Manitowoc 7.
EVERYWOMAN (Henry W. Savage): Rochester, N. Y. 29-31, Elkyn Nov. 5-10.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.
FAIR and Warmer (Selwyn and Co.): Pittsburgh 29-Nov. 3.
FAVERSHAM, William, N.Y.C. 30—indef.
FISKE, Mrs. (Klaw and Erlanger and George Taylor): Balto. 29-Nov. 3.
FLAME, The (Richard Walton Tully): Topeka, Kans. 31, Wichita Nov. 1, Rocky Ford, Colo. 2, Colorado Springs 3, Denver 4-10.
GEORGE, Grace (William A. Brady): N.Y.C. 13—indef.
GILLETTE, William (Arthur Hopkins): N.Y.C. 10-Nov. 3.
GIRL Without a Chance (Robert Sherman, Eastern): Pohoquoke, Md. 31.
GIRL Without a Chance (Robert Sherman, Western): Worland, Wyo. 31.
GOOD for Nothing Husband (Robert Sherman): Nashville, Tenn., 28-Nov. 3.
GOOD for Nothing Husband (Robert Sherman, Western): Lexington, Nebr., 31.
GOOD Gracious Annabelle (Arthur Hopkins): Bklyn. 29-Nov. 3.
GRAHAM, Oscar: San Augustine, Tex. 31, Bronson Nov. 1, Jasper 2, Kirbyville 3.
HEART of Wetona: Columbus, 28 Nov. 3.
HERE Comes the Bride (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
HODGE, William (Messrs. Shubert): Cleveland 29-Nov. 3.
INNER Man (Messrs. Shubert): N. Y. C. 29-Nov. 3, Bklyn. 5-10.
KALAMA of the Golden Gods (Gaskel and McVitty, Inc.): Mankato, Kan. Nov. 1, Belleville 2, Concordia 3, Marysville 5, Topeka 6, McPherson 7, Wichita 8.
LITTLE Girl in a Big City (Arthur C. Alston): Kansas City, Mo. 28-Nov. 3.
LITTLE Girl That God Forgot: Milwaukee 28-Nov. 3.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.
LOVE Drive (Klaw and Erlanger): 31—indef.
MACK, Andrew (Walter Sanford): Portland, Me. 29-31, Bangor Nov. 1-3, Troy, N. Y. 5-7.
MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.
MAN Who Came Back (William A. Brady): Cinti. 28-Nov. 3.
MANTELL, Robert B. (Wm. A. Brady): New Haven 29-Nov. 3.
MARY'S Ankle (Al H. Woods): Phila. 15—indef.
MILLIONAIRE and the Shop Girl: Pittsburgh 28-Nov. 3.
MISALLIANCE (William Faversham): N.Y.C. Sept. 27—indef.
MONTANA (Bankson and Morris): Sutherland, Nebr. Nov. 1, Paxton 2, North Platte 3, Brady 5, Overton 6, Sheldon 7.
MURDOCK, Ann (Chas. Frohman, Inc.): Detroit 29-Nov. 3.
MY Irish Cinderella: Brockville, Can. 31, Ottawa, Nov. 1-3, Renfrew 5, Pembroke 6, Smith Falls 7.
NIGHT in Honolulu (Gaskell and McVitty, Inc.): Norton, Kans. 31, Mankato Nov. 1, Belleville 2, Concordia 3, Marysville 5, Topeka 6, McPherson 7.
NOTHING But the Truth (Cohan and Anderson and Weber): Pasadena, Cal. 31, Santa Barbara Nov. 1, San Luis Obispo 2, San Jose 3, Oakland 4-6.
NOTHING But the Truth (Anderson and Weber): Toronto 29-Nov. 3.
O'HARA, Flahe (Augustus Pitou): Milwaukee 28-31.
ON With the Dance (A. H. Woods): N.Y.C. 29—indef.
ONE Girl's Experience (C. S. Primrose): Dubois, Pa. 31, Kittanning Nov. 1, Johnstown 2-5.
ONE Girl's Experience (C. S. Primrose): Elkhart, Wis. 31, Adrian, Mich. Nov. 1, Coldwater 2.
OTHER Man's Wife (Gaskell and McVitty, Inc.): Abingdon, Ill. 31, Mt. Pleasant, Ia., Nov. 1, Washington 2, Marshalltown 4, Brooklyn 5, Marengo 6, Jewell 7.
PARLOR bedroom and Bath (A. H. Woods): Chgo. Aug. 26—indef.
PETER Ibbetson (Lee Shubert): N.Y.C. Sept. 3—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.
POLLYANNA (Klaw and Erlanger): Cinti. 27-Nov. 3.
POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 3—indef.
ROBSON, May: Toronto 29-Nov. 3, Buffalo 5-10.
ROMANCE and Arabella (Joseph Biter): N.Y.C. 17—indef.
Royal Divorce: N.Y.C. 29-Nov. 3.
SEVENTEEN (Stuart Walker): Chgo. 1—indef.
8 HOUR Acres: Worcester, Mass. 28-Nov. 3.
SKINNER, Otis (Chas. Frohman, Inc.): Chgo. 1—indef.
TAILOR-MADE man (Cohan and Harris): N.Y.C. Aug. 27—indef.
TAYLOR, Laurette (Geo. C. Tyler): N.Y.C. Sept. 24—indef.
TIGER Rose (David Belasco): N.Y.C. 3—indef.
13TH Chair (William Harris): Chgo. Sept. 2—indef.
13TH Chair (William Harris): Bklyn. 29-Nov. 3.
TOMORROW, The (Messrs. Shubert): N.Y.C. 24—indef.
TRAIL of the Lonesome Pine: Louisville 28-Nov. 3.
TREASURE Island: Balto. 28-Nov. 3.
TURN Back the Hours: Rochester 29-Nov. 3.
TURN to the Right (Winchell Smith and John Golden): Boston 1—indef.
TURN to the Right (Winchell Smith and John Golden): TWIN Beds: Brenham, Texas 31, Bryan Nov. 1, Mexia 2, Waco 3.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. 29-Nov. 3.
UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.
VERY Idea (Anderson and Weber): N. Y. C. Aug. 19—indef.
WANDERER, The (Elliott, Comstock and Gest): Phila. Sept. 20-Nov. 3.
WARFIELD, David (David Belasco): Boston 29—indef.
WHICH One Shall I Marry? (Rowland and Howard): Indianapolis 28-Nov. 3, Nashville 5-10.
WHITE Slave: St. Louis 28-Nov. 3.
WILLOW Tree (Cohan and Harris): Chgo. 29—indef.
WILSON, Al H. (Sidney R. Ellis): Mexia, Tex. 31, Waco Nov. 1-2, Marlin 3, Bryan 5, Brenham 6, Temple 7.
YES or No (G. M. Anderson): St. Paul 29-Nov. 3.

PERMANENT STOCK

BOSTON: Copley.
BOSTON: Globe.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUTLER, Pa.: Lyric.
CANTON, O.: Grand Opera House.
CHESTER, O.: Family.
CHICAGO: Crown.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
JERSEY CITY, N. J.: Academy.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Elpe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Shubert.
NEW HAVEN, Conn.: Hippodrome.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Acad. of Music.
OAKLAND, Cal.: Playhouse.
OAKLAND, Cal.: Hippodrome.
OKLAHOMA CITY, Okla.: Palace.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Pitt.
PITTSBURGH: Schenley.
PORTLAND, Ore.: Baker.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN DIEGO, Cal.: Strand.
SAN FRANCISCO: Alcazar.
SEATTLE: Wilkes.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
VANCOUVER: Empress.
WACO, Tex.: Auditorium.
WALTON, Mass.: Park.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

ABORN Opera Co. (Milton and Sargeant Aborn): Pittsburgh Sept. 24—indef.
BEAUTY Shop (H. H. Moss): Macon, Ga. 31, Brunswick Nov. 2 Jacksonville Fla. 5, St. Augustine 5, Valdosta, Ga. 6, Albany 7.
CHIN-CHIN (Chas. Dillingham): N.Y.C. 29-Nov. 3.
CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. 22—indef.
COME Back to Erin: Chgo. 28-Iand, O, 29-Nov. 3.
DOING Our Bit (Messrs. Shubert): N.Y.C. 15—indef.
EILEEN (Joe Weber): Phila. 29, Nov. 24.
FASCINATING Widow (Dazford Producing Co.): Phila. 31-Nov. 3.
HAVE a Heart (Eastern, Henry W. Savage): New Brunswick, N. J. 31, Balto., Md. Nov. 5-10.
HAVE a Heart (Western, (Henry W. Savage): Cleveland, O. 29-Nov. 3.
HER Soldier Boy (Messrs. Shubert): Rochester Nov. 1-3.
HITCHCOCK, Raymond: N.Y. C. June 7—indef.
KATZENJAMMER Kids, Chgo. 28-Nov. 3.
KITTY Darlin' (Elliott, Comstock and Gest): Boston 29-Nov. 3.
LAND of Joy: N.Y.C. 31—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.
LOVE o' Mike (Elizabeth Marbury and Lee Shubert): Boston 1—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 10—indef.
MISS SPRINGTIME (Klaw and Erlanger): Chgo. 14—indef.
MISS SPRINGTIME (Klaw and Erlanger): Minneapolis 28-Nov. 3.
MISS 1917 (Dillingham and Ziegfeld): N.Y.C. Nov. 5—indef.
MUTT and Jeff: Buffalo 28-Nov. 3.
OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.
OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
OH, Boy! (F. Ray Comstock): Boston Aug. 1—indef.
PASSING Show of 1917 (Messrs. Shubert): Boston 15—indef.
POM Pom (Henry W. Savage): New Orleans 29—Nov. 3.
RAMBLER, Rose (Chas. Frohman, Inc.): N.Y.C. Sept. 10—indef.
RIVIERA Girl (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
SAFETY First: Detroit 28-Nov. 3.
SHOW of Wonders (Messrs. Shubert): Montreal 29-Nov. 3.
STONE, Fred, (Chas. Dillingham): N.Y.C.—indef.
STOP! Look! Listen! (Perry J. Kelly): Chgo. 14-Nov. 4, Streator 5, La Salle & Dixon 7.

REPORTS FROM MIRROR CORRESPONDENTS

DALLAS

DALLAS, TEXAS, (*Special*).—Majestic, interstate vaudeville. Steve von Puhl, manager; Week Oct. 14, Woolfolk's "Vanity Fair of 1918," featuring Jack Trainor, Miss Olga de Baugh and Miss Ester Walker, is certainly the big rattle this week. Jack Trainor's work never misses fire, and he keeps them in an uproar out front all the time he's on. Miss Olga de Baugh renders several delightful vocal and violin selections to hearty applause. Ester Walker, a most winsome lassie, with a wonderful presence, specialises in coon songs of the "blue" persuasion and in Southern melodies. "A Girl from Dixieland" brings out her talent to the best advantage.

Jed and Ethel Dooley, the Girl from the East and the Boy from the West, open with bicycle work and lariat throwing, the latter slightly reminiscent of Will Rogers.

Harry and Etta Conley, in a bucolic oddity, "At the Old Cross Roads," offer a clean and breezy little act in front of a neat drop, depicting the village of Falling Water, or Elizabeth, N. J.

Felix Bernard and Eddie Janis, in "A Musical Highball," are troopers.

Jack Donahue and Alice Marion Stewart, presenting "Natural Nonsense," hot favorites for several seasons past, still put 'em into rigors of risibility.

Jefferson, Pantages Vaudeville, week Oct. 14. Joyland Girls, big musical comedy act, tops the show; big hit. Antrim and Vale, "Something Different"; Three Romanoff Sisters, girls from the New York Hippodrome (they carried caviare for the elephants); Dorothy Vaughan, latest songs, good stuff, well received; Geiger's Monkeys, a circus troupe.

Dallas Opera House, Miss Mamie Greenwall, manager: "The Smarter Set" formally opened the season, Oct. 18, 19, 20. This is the senegambian extravaganza formerly designated "The Smart Set," the elaboration in title being due probably to the increased cost of cotton picking.

Miss Celia Bloom, in charge of the New York office of the International Amusement Company, operating the chain of Majestic theaters in Texas, Arkansas and other states, was in Dallas looking over the town, and the very satisfactory box office reports at the local Majestic. Miss Bloom is making a flying trip over the circuit, but she has already been in Dallas long enough to see that it appreciates good vaudeville. Karl Hoblitzelle, president of the Interstate Amusement Company, is also here, and has been for several days.

FRANCIS FOLSOM FIFE.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Joseph Saperstein's Hippodrome Theater, in East Bridgeport, is undergoing extensive alterations at a big expense, which, when completed, will make it one of the biggest movie emporiums in Bridgeport, seating fifteen hundred people. Being the only big house in this big manufacturing eastern end of the city, the Hippodrome does tremendous business, and Mr. Saperstein has realized the long felt want of more commodious accommodations. His program, carefully selected, consisting of a big five-reeler, a comedy, a cartoon, current events, and a Mary Sunshine film, appeal big to the masses, and with tickets at 10 cents each Mr. Saperstein easily packs his house daily.

"Old Lady 31," booked by manager Ernest Lynch, at the Park, Oct. 23, 24, starring Miss Emma Dunn. As is well known, Miss Dunn hails from Milford, a suburb of Bridgeport, and has hosts of admiring friends in this city who will give her a royal welcome on her appearance here Tuesday. Mr. Lee Kugel will present the original cast which graced the New York stage during its six months' run in the big city.

MARY HAYLES HANCORT.

MEMPHIS

MEMPHIS, TENN. (*Special*).—At the Lyric, Frank Gray, manager: Week Oct. 22, "Experience."

At the Orpheum, J. A. Bertram, manager: Week Oct. 22, Robert Edeson and company, in "Flying Arrow"; Claire Rochester, baritone; Marshall Montgomery, Elsa Ruegger and company, musical numbers; Jay Gould and Flo Lewis, in musical comedy. War pictures, third and last episode.

Loew's Lyceum, Ben Stainback, manager: Holmes and Holliston, "Looking for Betsy"; Paramount photoplay, Marguerite Clark, "Hab's Diary." Bill changed twice a week.

The Princess, moving pictures, is showing Carlyle Blackwell, in "The Burglar," and offering under conditions a stated number of admissions to boost the Liberty Bonds. All the other picture shows have special good programs for the week. The Sunday closing agitation, under a ruling of the City Judge, has abated somewhat, though it may be called up again. Ringling Brothers Circus, Nov. 5. The Wild West Show and Jess Willard were here a few days ago.

C. C. GRISSAM.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—The Vendome, dark, Oct. 17, but Manager Sheets promises for the near future, "Cheating Cheaters," "Experience," "Turn to the Right," "Ben-Hur" and "Pollyanna."

"The Millionaire's Son and the Shop Girl" at the Orpheum attracted lovers of melodrama, week Oct. 15.

Harry Sudekum presented to the Princess patrons five vaudeville acts. "The Movie Girl" and Dan Burke, the dancing master, as headliners, are drawing good houses.

MARY ROBERTA STRADWELL.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—Lyceum Theater: Anna Held, in "Follow Me," Oct. 14, 15, pleased fair business. "The White Slave," Oct. 19, 20, with a company above the average, pleased good business. Aurelia Allison as Lisa, was charming, and the dancing and singing of the clever colored people with the show helped the realistic setting. Neil O'Brien Minstrels, Oct. 22; "A Little Girl in a Big City," 26-27; "The Flame," Oct. 28, 29.

JOHN A. DUNCAN, JR.

MOOSE JAW

MOOSE JAW, SASK. (*Special*).—Sherman Theater, W. B. Sherman, manager: The Ralston and Wolfe Musical Comedy Company closed a very successful six weeks' engagement Sept. 29, and left to open at Minot, N. D., Oct. 1, for an indefinite run.

W. B. Sherman has purchased the Elite Theater from Thomas S. Hopkins. He will take possession Nov. 15 and run musical and dramatic stock. A new stage will be built and the house enlarged and redecorated throughout.

The Groves-Walker syndicate (Barney Groves, of Regina, Sask., and C. P. Walker, of Winnipeg, Man.) have leased what was formerly the Sherman Theater and renamed it the Orpheum. This will be one of a string of theaters this syndicate has leased in Western Canada to play road shows and Western Vaudeville Managers' Association vaudeville. Harry M. Accles, formerly of Humboldt, Sask., has been appointed manager of the Orpheum.

The Orpheum, Harry M. Accles, manager: Norton and Bunnell's "The Million Dollar Doll" opened Oct. 2, 3 and played to capacity. "The Whip," feature picture, played to excellent business week Oct. 8-13. The Orpheum was dark week Oct. 15. Bookings at the Orpheum, Oct. 23, "In Old Kentucky"; Oct. 24-27, "Her Unborn Child"; Oct. 29, 30, Carter, magician; Oct. 31-Nov. 1, W. V. M. A. vaudeville, opening bill; Nov. 5, 6, Albert Brown company, in "Love of a King."

Elite Theater, Thomas S. Hopkins, manager: The Parisian Beauties Musical Comedy Company, W. Malan, manager, opened Oct. 8 for six weeks' run in musical tabloid. Bills, week Oct. 8-13, "Ten Thousand Dollar Doll" and "The Tar Box Family."

ALFRED W. LANE.

MONTREAL

MONTREAL (*Special*).—"Have a Heart," at His Majesty's, Oct. 15-20, proved a bright and snappy musical comedy with plenty of vim and go, and lots of swing to the music. The company possesses a very strong trio of ladies in Flora Zabelle, Helen Gunther and Katherin Galloway. Billy Kent is a comedian of more than ordinary ability, and there are a host of other clever people. Monday night, Oct. 15, an invitation was extended to all the returned wounded soldiers that were capable of attending. They came to the number of about 800 and made a most enthusiastic audience and seemed thoroughly to enjoy the performance. "Experience," Oct. 22-27.

Phyllis Neilson Terry is the headliner at the Orpheum, singing and acting; Raymond Bond and company, in a clever little skit, also scored.

The Carmen Minstrels proved a popular headliner at the Francais. Edward Beeman and company produced "Arsene Lupin" at the National Francais and gave a capital performance.

"Step Lively," at the Gayety, is a show full of dash and ginger and pleased large audiences by its tuneful music, pretty girls and clever funmaking.

Invitations were issued to over 500 clergymen in Montreal to witness the performance of Hobart's "Experience," at His Majesty's.

W. A. TREMAYNE.

CALGARY-EDMONTON

CALGARY, ALTA. (*Special*).—The Orpheum bill at the Grand, Oct. 15-17, was probably the best vaudeville bill ever seen in Calgary. Nan Halperin headlined in a character song cycle and lived up to all we have heard of her. Another act equally as good was that of Nellie and Sara Kouns in an artistically conceived and executed song recital. "Maggie Taylor, Waitress," is one of the prettiest little comedies we have had. It was admirably acted by Jean Adair and company. "Suicide Garden," a commedietta, gave Paul McCarty and Elsie Faye a good chance to show what excellent actors, singers and dancers they are. Stuart Whyte's extravaganza, "Robinson Crusoe," Oct. 18-20. Mr. Whyte has been coming here for years, starting with a "Sam" show, each season having a bigger and better attraction. He has built up a big following and is always sure of capacity business. This is a good tip for other managers. Zara Clinton and Harry Hoyland, old favorites, were warmly received.

Pantages had a good bill, Oct. 15-20. Nest Sues's Hong Kong Mysteries headlined. It is one of the best exhibitions of magic that has appeared here. Frank Bush is an old favorite and his stories go well.

EDMONTON, ALTA. (*Special*).—Empire, Oct. 15-17, Stuart Whyte's "Robinson Crusoe" to capacity. Pantages, Oct. 15-20, did well with a fairly good bill consisting of Maurice Samuels in his Italian immigrant sketch, "A Day At Ellis Island."

GEORGE FORBES.

SCRANTON

SCRANTON, PA. (*Special*).—Academy: "Broken Threads," Oct. 19, 20, with matinee to good business and packed houses. The company was strong and well balanced and the production was faultless in every way. Cyril Keightly, Phoebe Hunt, William Roselle and Florence Carpenter merit special mention. "Her Soldier Boy," Oct. 22. A splendid company and delighted excellent business. Charles Irwin and Kitty Henry were featured and scored. The augmented orchestra assisted very materially. "Leave it to Me," Oct. 23, 24, with matinee. Good company and business. Royal Byron, Alfred Britton and Belle Mallettes scored individual hits. "Inside Out," Oct. 25; "The Bird of Paradise," Oct. 26, 27. Poli's: The Cambrian Quartette and Six Imps and a Girl headed two fine bills, week Oct. 22, to capacity houses. Photoplays at Poli's, the Strand and Majestic.

C. B. DERMAN.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace (Wm. H. O'Neill, manager): Liberty Day brought record business. Will Oakland and company in "Daddy O'Gill, U. S. A." was satisfactory to the vaudeville patrons.

New Park: Manager Corbett gave the Manchester theater followers a taste of real musical comedy when "Have a Heart" was presented. Good company and good business. Auditorium (George Freeman, superintendent): Andrew Mack in "Molly Dear" is booked for Nov. 5.

J. J. MAHONEY.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—Oliver Theater (Frank G. Behrns, manager): "The 13th Chair," Oct. 8-10; an excellent company to poor business. Katherine Grey, leading lady, is a San Francisco girl and is looking forward with pleasure to a long engagement in her home city. "Which One Shall I Marry," Oct. 11, International Circuit attraction, good business. "The Flame," Oct. 15-17, very good company, four very poor houses. "The White Slave," Oct. 18, International Circuit attraction; good business. "Little Women," Oct. 19, good company and business. Neil O'Brien Minstrels, although not up to its usual standard, pleased a fair matinee and a good evening house, Oct. 20. Lincoln Symphony Orchestra, Oct. 23. "A Little Girl in a Big City," International, Oct. 25. Jeannette Rankin, Oct. 26.

Orpheum (B. B. Livingstone, manager): The good business of the opening weeks has not only kept up but has been better each week as the season goes on; all records of the house were broken, Oct. 18-20, with Leona Lamar in the headline position. "The Girl with the Thousand Eyes" as Miss Lamar is billed, has set the entire community talking and should she return to the city in the near future would be sure to draw S. R. O. houses.

V. E. FRIEND.

TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra: Oct. 15-20, "Experience," popular, as shown by the attendance, in spite of a rather inferior company.

Princess: Henry Miller in a clever satirical dream to good attendance.

Loew's: De Pace Opera Company are the best of the bill, singing real music and with good voices.

Hippodrome: Abbott and Mills, a screamingly funny pair, and Alice Nelson and company are the best of a fairly good bill.

Managers here are making a big mistake in running up prices at the Alexandra and Princess. Fifty cents to $2 for any attraction that happens along is bad business and the public showed its disapproval by not clamoring for seats for Savages "Have a Heart." Many attractions play Buffalo at 25c. to $1.50 which managers here charge 50c. to $2 for. For instance, Jno Drew & Miss Illington prices at the Star, Buffalo, Oct. 15-17, are 50c. to $1.50 for evening and 25c. to $1.50 for matinee; here, 50c. to $2 and matinee 50c. to $1.50.

The New Allen is not ready for occupation yet, though they are rapidly getting at the finishing touches.

GEO. M. DANTZER.

HAVERHILL

HAVERHILL, MASS. (*Special*).—Colonial Theater: Vaudeville and motion pictures, week Oct. 22-29, to good business. Joe Bennett and Claude West, with six pretty girls, in "The Telephone Tangle" was a scream; Eddie Hartman and Ethel Varady in select dances, very pretty; Ryan and Rayner in "The Singing Janitor," and Tom Mahoney as "The Irish Chairman" made up a good bill.

Geraldine Farrar and assisting artists, under the direction of C. A. Ellis of Boston, in concert Nov. 1.

C. T. ISSERTELL.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—At the Opera House a specially attractive vaudeville bill. The headliners were Wray's Manikins in "Scenes at the Hippodrome." Then followed Rolfe and Kennedy in a pleasing comedy sketch entitled "It Happened in Louisville." Miller and La Perre, song and dance team; Elsie Dale in violin selections, Oct. 19-21, Manager Van der Vaart has found business so good that he had added two more days and is now running vaudeville exclusively. The motion picture houses are all doing a satisfactory business.

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